

# **International Arts Education Standards:**

A survey of the arts education standards and practices of fourteen countries  
and regions

Prepared by the College Board for the National Coalition for Core Arts Standards

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# Introduction

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This report offers compiled and analyzed information on the arts education standards of fourteen countries/regions. They are: Australia, Austria, China, Finland, Ireland, Japan, Netherlands, New Zealand, Scotland, Singapore, Sweden, United Kingdom, and Venezuela.

The survey is not necessarily comprehensive, in that researchers did not seek to document every country or region worldwide that may have content standards in the arts. Rather, the regions surveyed were specifically requested by members of the National Coalition for Core Arts Standards (NCCAS) with the belief that these particular examples might offer models that will be useful to their revision of the United States' National Content Standards in the Arts.

## Methodology

Researchers performed an initial round of web-based research to locate standards and any further information about the art education curricula and philosophies of all regions surveyed. In some cases, supplementary information was available as well, and notes on all sources are included with the summaries of practices of each region. It's important to note that this survey contains information that was readily available online; additional standards or curricula may exist that were simply not accessible to researchers performing the survey.

These standards and practices were compiled and summarized, and then these summaries were compared to one another to generate a document and chart of common themes and ideas that were consistent throughout all (or most) sets of standards.

## Report structure

The trends and commonalities summary (which is the last phase of research described above) appears first in this report, followed by in-depth overviews of all fourteen countries' arts education models, with links to sources for complete standards.

# International Arts Standards: Trends and Commonalities

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## Methodology

Arts education standards of fourteen countries were compiled and summarized by College Board researchers. This collection of summaries was then compared and analyzed in order to identify general commonalities or trends among the fourteen sets of standards. Trends were identified that relate both to the overall structure and to the guiding philosophies of arts education programs in each region featured. The fourteen countries investigated were: Australia, Austria, China, Finland, Ireland, Japan, Netherlands, New Zealand, Scotland (although obviously a member of the U.K., Scotland had published its own separate arts standards, so these were given their own place in the survey), Singapore, Sweden, United Kingdom, and Venezuela.

## Findings

### Structure of the standards

All of the fourteen countries (except Venezuela which does not have published standards) structured their national arts standards in bands or levels according to the age and/or grade levels of the students. This reflects an awareness of and reliance on childhood developmental models. That is, standards are constructed according to what it is believed children are capable of cognitively, socially, and in fine motor abilities at various stages of their development. In this way, the structure of the standards is linked to their functions: the standards function as learning goals meant to guide the teaching and learning of the arts as means for and reflective of the general cognitive, physical, emotional, and social development of children and young adults. Among the curricula studied, only Australia documents the research that the developmental model relies on.

All countries consider the various art disciplines (visual art, media arts, music, dance, and drama) as separate parts of a broad arts curriculum with each discipline having its own set of standards. Not all regions, however, provided standards for each of the five disciplines mentioned.

### Disciplines addressed

Music and visual art standards were provided by all countries surveyed, except Venezuela which doesn't have national standards in the arts. Of these thirteen regions, six have published national standards for theatre education, and four have included dance in their standards. Australia, the country with the most recently-drafted standards, was the only to offer media arts standards, but use of new media was mentioned in the standards of at least eight regions profiled.

### Primary Goals

*Note: Following each of the skills noted in bold text, countries are listed that addressed that skill. The countries noted in italics provided exceptionally strong or detailed descriptions of that particular habit, which might be useful models to refer to.*

There is a high degree of similarity in both concepts and language shown in the Art education standards, learning goals, aims and skills in the fourteen countries studied show a high degree of conceptual similarity. Although the language employed varied somewhat from country to country, the broadest categories – **Generating, Realizing, Responding** (*Australia*) or **Seeing, Expressing, Appreciating** (*Singapore*) – were nearly identical. In other words, in all countries surveyed, the core objectives of art education are seen as:

1. The development of perceptual abilities, creative problem solving or idea generation (**Generating/Problem Solving**)
2. Making, producing, performing (**Expressing/Realizing**)

3. Appreciating and responding to the arts with critically, historically, and culturally informed understanding.  
**(Responding/Appreciating)**

A more detailed view of each of these goals follows:

### **Generating/Problem Solving**

Developing **creativity** (*Canada, Scotland*) in “problem solving” skills and “critical thinking” and the ability to generate ideas is incorporated into the standards of each of the countries surveyed, in one form or another. *Canada’s* curriculum defines creativity as the “invention and assimilation of new thinking and its integration with existing knowledge.” The creative process comprises several stages:

- challenging and inspiring
- imagining and generating
- planning and focusing
- exploring and experimenting
- producing preliminary work
- revising and refining
- presenting, performing, and sharing
- reflecting and evaluating

### **Expressing/Realizing**

Standards for **creating** pictures or art objects and/or **performing** music, drama, and dance are mentioned in all the curricula surveyed. There is universal acceptance among all regions profiled that this entails hands-on experience with a variety of techniques, approaches, working methods, processes, materials, instruments, technologies and media. The “elements of art” and “principles of design” show up in one form or another in each of the curricula. (*Ireland, New Zealand, Singapore*) There are also appearances by “the elements of music”, “the elements of dance”, and “the elements of drama”. (*Australia, Canada, New Zealand*)

- Dance elements: body, space, time, energy, and relationship.
- Drama elements: role/character, relationship, time and place, tension, focus and emphasis.
- Music elements: duration, pitch, dynamics and other expressive controls, timbre, texture/harmony, and form.
- Visual Arts elements: line, shape and form, space color, texture, and value.
- Principles: contrast, repetition and rhythm, variety, emphasis, proportion, balance, unity and harmony, and movement. (*Canada*)

While the elements and principles of several disciplines are mentioned in most or all of the standards surveyed, most of the documents stopped short of putting forth sets of particular discipline-specific skills and technical abilities that should be mastered by certain stages of one’s education.

### **Responding/Appreciating**

There is also universal agreement among the fourteen countries surveyed that the arts constitute alternate “languages” and that art education provides students with the knowledge and skill sets required to both

understand and use these languages intelligibly. This is another way of saying that the arts are forms of **communication**. (Canada, Finland, Ireland) **Expression** of ideas and emotions informs art making. (Canada, China, Finland, Ireland, Japan, Netherlands, Sweden)

Communication skills are also developed as students learn to discuss and write their responses and understandings of the arts. Understanding the meaning(s) of artworks is part of learning how artists communicate through the arts. This also linked to learning critical thinking, analytical thinking, or **critical analysis**. (Canada).

This **aesthetic knowledge** (Australia, Canada) entails the development of **perceptual abilities** (Australia, Scotland): sensory, kinesthetic, affective abilities – feeling, listening, movement, and spatial perception. **Cognitive abilities** (Australia, Canada, Finland, Ireland, Netherlands, Scotland, United Kingdom): analyzing, appraising, appreciating, critiquing, comparing, evaluating, interpreting, researching, studying context, studying history, *asking key questions* form a large part of the curricula.

## Secondary Goals

To varying degrees, each country incorporated secondary goals into their art education programs and accorded these goals different degrees of emphasis. These goals are in many cases linked to the above “big ideas” – and are extensions of them. Among these standards are:

Awareness of **cultural institutions, events, and professional artists**. (Australia, Austria, Finland, Netherlands, Singapore, Sweden). In these examples, the arts are seen as industries and students as potential consumers or “informed audiences.”

**Cross-curricular connections:** literacy, math, and social studies (Canada, China, Finland, Ireland, Sweden, United Kingdom)

- The developing cognitive abilities cited in under the “responding/appreciating” header above are frequently cited as examples of cross-curricular skills enhanced by art education. Literacy is potentially improved by critical and analytical responses to the arts, both written and in discussions. Crafts are seen to provide opportunities for practicing math skills in planning and designing projects where dimensions and measurements are important. Students who study the historical and cultural contexts of the arts may also be engaged in interdisciplinary social studies or history content areas. Conversely, students may use information from other subject areas, stories from language arts for example, to provide a context or motivation for art projects. Interdisciplinary arts projects also provide ways to integrate learning – responding to music with dance, painting stage sets, responding musically to painting, the mixture of text and image, etc. “Communication today largely takes place through combinations of different media, which impose demands on inter-disciplinary work. The same applies to areas such as architecture and design.” (Sweden)

**Information and Communication Technology (ICT) and Media Arts** (Australia, Canada, Finland, New Zealand, Singapore, Sweden): This category includes multimedia resources; databases; Internet websites/digital media; notation, sequencing, and accompaniment software; and software for animation, image/video editing, and graphic design (Australia, Canada, Finland, Ireland, New Zealand, Singapore, Sweden). These areas are at least mentioned in *each* of the curricula, but, again, few if any actual learning goals and skills are described, with the exception of *Australia*. The study of popular art forms, digital media, advertising, news and information are acknowledged to be important areas for study in the arts.

**Visual Culture:** Digital media and popular art forms including advertising, news and information, movies, animation – how these media represent class, ethnicity and gender (Canada, Finland, New Zealand, Singapore, Sweden)

- *Sweden's* curriculum describes the importance of this content area: "The media society of today is widely influenced by a global **visual culture**. Pictures occupy a prominent position in commercial contexts and play an important role in forming public opinion. Popular culture provides the most dominant category of pictures in the life of children and young people, and has an influential role in their construction of identity, knowledge, and culture."

Development of **social skills**, self-esteem, collaboration, ethics (Australia, Austria, Canada, *China*, Finland, Ireland, New Zealand, Scotland, United Kingdom)

- Of the various art disciplines, music and drama are most often connected to learning **social skills**. (Australia, Austria, Canada, *China*, Finland, Ireland, New Zealand, Scotland, United Kingdom) Students learn to **collaborate** (*China*, Finland, Netherlands, Scotland, United Kingdom) with others in performances of singing and instrumental music and in the creation and performance of theater pieces. Students can develop self-esteem by applying "their own life experience, intuition, ideas, and critical and creative thinking abilities are important and relevant aspects of their interaction with works of all types in the arts." (*Canada*) All of the arts may offer opportunities for students to develop a sense of personal identity through thoughtful appraisal of their own work as well as the work of other students and professional artists. Self-confidence may be enhanced by creative risk-taking and the sense of discovery that comes with invention and growing mastery of techniques and materials.

**National cultural heritage** (Australia, Canada, *China*, Japan, Netherlands, Sweden) and **Cross-cultural knowledge** (China, Finland, Japan, New Zealand, Scotland, Sweden, United Kingdom)

- Understanding **historical and cultural contexts** (Australia, Canada, China, Finland, Japan, New Zealand, Scotland, Singapore, Sweden, United Kingdom) and the exemplary artworks that have been produced in these contexts is an important aspect of the ability to respond to and understand meanings in art. It also plays a critical role in understanding one's own personal, social, and cultural identity. "The study of art in its historical and cultural contexts gives students insight into the arts both as a record of human achievement and as inspiration for their own creation of art... [and] support[s] their growing understanding that artists are concerned with issues that are relevant to their own lives and societies." (*Canada*) And yet, while cross-cultural and historical knowledge are goals commonly set out in these curricula, there are very few skills mentioned associated with these abilities, although it is more frequently emphasized in the disciplines of dance and music. The importance of learning about **national heritage** appears in many of the curricula. (Australia, Canada, *China*, Japan, Netherlands, Sweden)

**Environmental awareness** (Canada, Finland, Sweden, United Kingdom): Environmental awareness was referenced in several sets of standards, as it relates to an appreciation of the natural, as well as built, environment.

**Professional opportunities** (Australia, Ireland, United Kingdom): an understanding of career opportunities in the arts.

**Connections to communities** (Australia, Ireland, Netherlands)

## Assessment

Within the curricula surveyed, there is considerable diversity in approaches to **assessment** in the arts. Some countries include nothing in the way of assessment tools or information, some offer only pedagogical advice on assessment strategies, while others detail how and why assessment should take place, what forms it should take, and include rubrics and descriptions of student performance levels. *Canada*, New Zealand, and Singapore provide the most thorough set of assessment strategies and criteria. Canada uses four general categories of skills and knowledge to be assessed: Knowledge and Understanding (of content), Thinking – the use of critical and creative thinking skills and/or processes,

Communication – the conveying of meaning through various forms, Application – the use of knowledge and skills to make connections within and between various contexts.

*Singapore* suggests that the mode of assessment be tied to specific art project. **Assessment modes** include: presentation, projects, artworks/works in progress, portfolios, written tests; the emphasis should generally be on portfolios and presentations. Assessment is divided into two general categories, each with different weighting: Artmaking (60-80%) and Art Discussion (20-40%). Specific assessment criteria are applied for each category. Self-assessment (generally 5<sup>th</sup> grade and up) forms an essential part of the assessment strategies.

A chart of the above trends and commonalities appears on the following two pages. On this chart, it is acknowledged whether or not a country's standards addressed the themes and ideas above *in any form*. Therefore, although it appears on the chart that nearly every country addressed nearly every skill, habit, or idea listed, there is a great variety in the levels of specificity with which this occurred. To locate examples of countries or regions that addressed a skill or habit particularly thoroughly, please refer to the parenthetical notes (especially the italicized countries) in this report.



## International Standards in the Arts: Trends and Commonalities

	Australia	Austria	Canada	China	Finland	Ireland	Japan	Netherlands	New Zealand	Scotland	Singapore	Sweden	United Kingdom	Venezuela
Year of most recent draft	2010	2004	2009	2003	2003	1999	2008	2007	2007	2002	2009	2009	2007	N/A
Dance	✓		✓						✓	✓				
Music	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
Theatre	✓		✓			✓		✓	✓	✓				
Visual Art	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
Media	✓													
Other		Textile and technical design; graphics; fashion		“fine art” and “art” appear to be separate			Handicrafts			Art is divided into “art and design” and “craft and design”		crafts	Visual art is “art and design”	
Generating	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
Expressing/ Realizing	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
Responding/ Appreciating	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
Awareness of cultural institutions	✓	✓			✓			✓			✓	✓		
Cross-curricular connections	✓	✓	✓	✓	✓	✓						✓	✓	

	Australia	Austria	Canada	China	Finland	Ireland	Japan	Netherlands	New Zealand	Scotland	Singapore	Sweden	United Kingdom	Venezuela
Information and Communication Technology/ Media Arts	✓	✓	✓		✓	✓			✓		✓	✓		
Visual culture		✓	✓		✓				✓		✓	✓		
Social skills	✓	✓	✓	✓	✓	✓			✓	✓			✓	
Nat'l cultural heritage/ Cross-cultural knowledge	✓		✓	✓	✓		✓	✓		✓		✓	✓	
Environmental awareness		✓	✓	✓	✓							✓	✓	
Professional opportunities	✓					✓								
Connections to communities	✓	✓			✓	✓		✓						

## Summaries of Arts Education Standards

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The following section provides a country-by-country overview of the standards and arts education practices in each of the fourteen regions surveyed. These summaries and analyses are based on the information that was available online, usually from the region's governmental website. All sources are cited at the close of each country's profile.

For ease of use, each region's summary is divided into three parts. First, notes are provided as to which disciplines are represented in the country's standards, when the standards were last revised, and which language the standards were published in. The overviews begin with a shaded text box that contains a brief summary of that region's standards and approach to arts education. Finally, the extended overviews that follow include information taken directly from the web-based sources of the standards. In this section, all terminology is the countries' own, and has not been reinterpreted or paraphrased by College Board researchers. The aim in this section is to present the standards and guiding procedures as faithfully as possible to their original form.

# Australia

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## Disciplines Addressed

Art, Dance, Drama, Media Arts, Music, Visual Arts

## Latest Curriculum Drafted

2010

## Original Language of Online Standards

English

The standards form a part of the arts curriculum set forth in very fine detail in a document, *“Shape of the Australian Curriculum in the Arts (Draft)”*. This document provides a comprehensive definition of each of the five arts (visual art, media arts, music, dance, drama) that comprise the arts curriculum. The curriculum is generally organized according to three strands of learning in art: **“generating, realizing, responding”**.

The curriculum is constructed in a format that divides the K-8 curriculum into 4 grade levels: K-2, 3-4, 5-6, 7-8. In Years 9 and 10, the Arts are taught “distinctly”, with recognition of their connectivity with each other and with other Learning Areas. In Years 9–12, students have the opportunity to study in one or more art forms as a specialization.

The curriculum is written with the assumption of 160 hours in each band of schooling, K-8. In years 9-12 students may choose specialty areas for concentration.

The Australian arts curriculum could be considered as exemplary in the breadth of its scope, the considerable attention to defining its own language, and the lengths it goes to in recognizing the differences in abilities and learning opportunities at the different age/grade levels. It considers the importance of the arts in the roles they may play in other parts of the general curriculum: literacy, numeracy, critical thinking, cross-cultural and environmental awareness, social and ethical development. Uniquely among the countries studied, it provides a link for a comprehensive documentation and explanation of the research that informs the curriculum.

There are no specific means of assessment written into the standards.

## Extended overview

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The Australian Curriculum in the Arts describes a learning entitlement in the five major art forms for all young Australians from Kindergarten to Year 8, as well as describing additional learning that some schools or school systems could offer to all or some students, as part of their curriculum offering. The K–8 curriculum is presented in bands (K–2, 3–4, 5–6 and 7–8) and provides schools with the flexibility to deliver programs in all art forms along with the ability to focus on one or more art form in greater depth.

The Arts curriculum is written on the assumption of about 160 hours in each band of schooling for all students, with schools and school systems able to add to this entitlement. The curriculum does not determine how learning in the Arts will be delivered. Schools are able to make decisions about how to deliver the Arts curriculum over a school year(s). These decisions will take account of different approaches that can be taken for each art form. As in other curriculum areas, some art forms, and some

activities within all art forms, require frequent brief tuition. Other art forms and activities require more intense immersion less frequently.

From Years K–8, all art forms are taught through a balance of the three organizing strands. In Years K–2, the Arts build on the Early Years Learning Framework and are taught using a purposeful play-centered approach. In Years K–2, the Arts will be mainly integrated across the curriculum to enhance play-based learning and also to create arts-specific learning outcomes. In the primary years beyond Years K–2, learning in the Arts will occur both through integrated curriculum and art-form-specific approaches. In Years 3–6 some of the instinct to play becomes formalized into both experimentation and artistic practice in the particular art form being studied. In Years 7–8 the study of individual art forms should continue to provide some connectivity across the art forms. In Years 9 and 10, the Arts will be taught distinctly, with recognition of their connectivity with each other and with other Learning Areas. In Years 9–12, students will have the opportunity to study in one or more art forms as a specialization.

A breakdown of the curriculum for each discipline broken down K-8 and 9-12 can and the rest of the curriculum structure can be found in the 'Draft Shape of the Australian Curriculum in the Arts'. (DRAFT Shape of the Australian Curriculum: The Arts, 2010)

## Standards

**By the end of the early childhood band of development,** students understand that artistic works are created to be looked at, listened to and enjoyed. They make pictures or other visual artistic works to express their experiences, imagination and ideas. They participate in dance, demonstrating control over their movements, and in drama, exploring familiar and imagined situations. They sing, play and move to a range of music, demonstrating an awareness of basic musical concepts. They view and listen to a range of artistic works, express opinions about what they like or dislike and describe what they think the artistic work is about.

**By the end of the later childhood band of development,** students identify some of the skills, elements and techniques used by artists, dancers and musicians to create meanings, moods and effects and they experiment with these in creating their own artistic works. They make visual artistic works that express their experiences, imagination and ideas or represent likenesses of objects and people in the world. They perform dances, combining movements and dance elements. They devise and perform drama, conveying meaning to peer audiences. They sing and play music, combining, ordering and improvising sound using musical concepts. They express their own responses to artistic works, giving reasons for their interpretations and preferences, and consider the responses of others.

**By the end of the early adolescence band of development,** students create artistic works by selecting, organizing and manipulating the skills, elements and techniques appropriate to the art form. They confidently and competently present artistic works and describe how they have used artistic elements to create meanings and effects. They recognize the power and enjoyment of creating and presenting artistic works to express their own feelings, ideas and viewpoints. They have a language for talking and writing about artistic works. They describe, interpret and evaluate artistic works, considering and challenging the opinions of others. They understand that examining the artistic works of others provides insights into the views and feelings the artists hold about themselves, their cultural traditions and their world.

**By the end of the later adolescence band of development,** students recognize that artistic works bring enjoyment, challenge ideas, build and maintain individual and cultural identity and provide social commentary. They understand the use of specific elements and techniques to convey meaning in an artistic work, identify key ideas conveyed and use appropriate criteria and language to respond to and critique the work. They understand how different interpretations of artistic works may be valid and challenge the values and judgments of others. When creating or performing an artistic work in a chosen form, they select and apply appropriate skills, techniques and materials to express their intended ideas and emotions and bring the work to a point of resolution.

(graphic and chart from *DRAFT Shape of the Australian Curriculum: The Arts*, 2010)



What we do when we engage in the Arts?

Table 1

<p>Starting point an expressive or imaginative impulse, an idea, an intention, or a stimulus including other artwork</p>	Dance	Drama	Media Arts	Music	Visual Arts
	<b>Generating</b> imagining engaging expressing playing exploring experimenting taking risks forming designing developing skills developing processes	pretending making believe improvising playbuilding role-playing scriptwriting designing • production • technical directing*	developing treatments designing • storyboards • images creating mock-ups* writing • screenplays • scripts making • level designs • screen shots	arranging composing developing generative skills techniques and processes exploring materials and ideas extemporising improvising interpreting* materials and ideas inventing sounds, signs and symbols listening and critiquing* manipulating material and ideas mixing sampling	conceptualising exploring spatial dimensions arranging* designing making marks sketching inventing symbols making visible constructing
	<p>*examples of some complex functions comprise both generating and realizing activities</p>				
	<b>Realizing</b> producing* refining rehearsing presenting performing displaying communicating applying skills applying processes	acting performing showing rehearsing interpreting (in performance) directing* producing* technical producing	gathering images • still • moving directing creating layouts* editing mixing producing sharing distributing broadcasting	Developing performance skills in: • singing • solo • in groups playing (instrument) • solo • in groups conducting interpreting* • in performance listening and critiquing practising memorising	Interpreting* (materials) crafting • visually • temporally fabricating manipulating* relating intertextually curating displaying exhibiting performing
<b>Responding</b>					
<b>Responding activities are common across all art forms</b>					
<p><b>Apprehending</b>            sensory/kinaesthetic/cognitive/affective</p> <p>applying key questions:</p> <p><b>Comprehending</b>            aesthetic knowledge of personal, social &amp; external realms – understanding</p>					
<p>feeling, describing, listening, sensing, spectating</p> <p>analysing, appraising, appreciating, critiquing, comparing, interpreting (as audience), reflecting, researching, scrutinising, studying the context, studying the history</p> <p>articulating, assessing, evaluating, planning/replanning, theorising, transforming</p>					

## Links

Curriculum framework for ACT schools

[http://activated.act.edu.au/ectl/resources/ECTL\\_Framework.pdf](http://activated.act.edu.au/ectl/resources/ECTL_Framework.pdf)

Draft Shape of the Australian Curriculum in the Arts

[http://www.acara.edu.au/verve/\\_resources/Draft+Shape+Of+The+Australian+Curriculum+The+Arts-FINAL.pdf](http://www.acara.edu.au/verve/_resources/Draft+Shape+Of+The+Australian+Curriculum+The+Arts-FINAL.pdf)

Australian Curriculum Assessment and Reporting Authority

[www.acara.edu.au](http://www.acara.edu.au)

Australia Council Arts Curricula in Schools

[http://www.australiacouncil.gov.au/\\_data/assets/pdf\\_file/0016/34090/arts\\_curricula\\_in\\_schools.pdf](http://www.australiacouncil.gov.au/_data/assets/pdf_file/0016/34090/arts_curricula_in_schools.pdf)

Research Overview

[http://www.australiacouncil.gov.au/\\_data/assets/pdf\\_file/0018/34083/EdArts\\_Research\\_Overview.pdf](http://www.australiacouncil.gov.au/_data/assets/pdf_file/0018/34083/EdArts_Research_Overview.pdf)

National Review of School Music Education

[http://www.dest.gov.au/NR/rdonlyres/C9AFAE54-6D72-44CC-A346-3CAF235CB268/8944/music\\_review\\_reportFINAL.pdf](http://www.dest.gov.au/NR/rdonlyres/C9AFAE54-6D72-44CC-A346-3CAF235CB268/8944/music_review_reportFINAL.pdf)

# Austria

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## Disciplines Addressed

Music, Visual Arts, Textile and Technical Design Education, Fine arts, Dance, Graphics, Design, Fashion

## Latest Curriculum Drafted

2004?

## Original Language of Online Standards

German

Secondary school students may choose to specialize in an art form. There is an emphasis on cooperation with cultural institutions for extra-curricular learning. At this time two curricular strands for arts education have been translated: Visual Arts and Music both of which provide “teaching content” (learning outcomes) for grades 1-4.

Art Education: Some of the general objectives are difficult to understand, perhaps because of translation. For example in “Contribution to the Tasks of Schooling/Education”, there is a goal of “making connections between aesthetic demands and ethical beliefs and world views.” It would be useful to know what sort of ethics is being alluded to here and how they might connect to aesthetics. Likewise, there is the goal of “offering insights into historical, ethical, and economic factors of the artistic process.” Is this appropriate for grades 1-4? As in many national standards, there is reference to “nature”, but no definition of this difficult concept.

Two classes per week are mandated in addition to extra-curricular activities.

“Art Education” is divided up into 3 subject areas: visual arts, visual media (what is often referred to as “visual culture”) and environmental design and everyday aesthetics: architecture, urban design, historical preservation, pop culture, sports, religious events, and “self-depiction” – body language fashion, make up.

“Music Education” for grades 1-2 and 3-4 is divided into six subject matter “core areas”: vocal music, instrumental music, movement (includes dance), creation, listening, and basic knowledge. There is little progressive variation in the grade levels except in the area of basic knowledge where there is, as children develop, more emphasis on different cultures, history of music, different genres, and current movements of popular music. Music and music biographies are to be considered “in their social, economic, and political environment.”

## Extended overview

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The Federal Ministry for Education, Arts and Culture (BMUKK) has the principal responsibility for issues concerning arts education in schools. At the elementary school level, arts education in general includes music, visual arts, textile and technical design education, mainly provided in an entertaining way. According to new education policy guidelines for the secondary school level, individual schools are increasingly forced to define their specific school profiles through autonomous curriculum planning. Accordingly, secondary school students can choose from different arts subjects including performing



arts (mainly voluntarily) or participation in school choirs or bands and music ensembles. Generally, many vocational schools (for students over 15 years) do not offer any arts education as a specific subject. However, there are individual schools with special educational curricula in this field (e.g. for music, fine arts, dance, graphics, design or fashion). Individual arts education programs, e.g. exchanges of artists, and between cultural institutions and schools, have been promoted through the activities of the former Österreichische Kultur-Service (Öks - now part of KulturKontakt Austria) as a service institution for cultural education and the dissemination of the arts in Austrian schools since 1977.

Arts education is also provided on an institutional basis "outside of school hours" by music schools, children's singing schools or youth and cultural centers ("Musische Zentren"). They are mainly provided on the Bundesländer (provinces) or on the community level. As the Austrian school system is currently slowly changing from half-day-schooling to all-day-schooling, new forms of co-operation between schools and out-of-school institutions are on the political agenda.

At the same time, education programs of cultural institutions, especially for children and young people, have increased considerably. In response to the need to search for new audiences (and by that to legitimize public funding), arts education has become part of new marketing strategies especially of museums and exhibition halls, followed by concert halls (concert pedagogy) and theatres (theatre pedagogy). A new public interest in supporting the creativity and aesthetic capacity of young people led to the establishment of cultural institutions dedicated to young target groups (the Zoom children's museum, Dschungel - theatre house for young people).

Several projects for arts education have been realized in cooperation with schools in the framework of the European Year of Creativity and Innovation, for example the festival "Be Creative" in the Museumsquartier in 2009. Further ambitious projects are the school project "Cultural Heritage - Shape the Future" and the project "Power / School / Theatre". The independent PASI initiative dedicates itself to the promotion of artistic education of children, encourages the anchoring of creativity in teaching and realizes its own projects with children and young people, e.g. "I like to move it move it" in the framework of Linz09. Contemporary artists from the performing arts sector developed diverse projects with teachers and students in more than 90 schools in Linz and Upper Austria. (Cultural Policies and Trends in Europe)

## Standards

It is difficult to locate English language standards online. Below are translations of the Visual Arts and Music standards from the original German by a College Board Associate, so some information below may remain unclear and/or redundant.

Standards for other arts curriculum could not be located on the website.

### **(Visual) Art Education**

#### **Education and Teaching Mission:**

The mission of the subject area visual arts education is to convey basic experiences in visual communication and creation and to open access to the areas of visual arts, visual media, environmental design, and every day aesthetics. Complex learning scenarios in which learning and reflection about the personal artistic acts are combined shall be the foundation for learning that incorporates all senses and the connection of sensual and cognitive insights. These scenarios shall display the open ended nature

typical for the aesthetic creation process. This shall be the foundation the enhancement of the development of perception, communication abilities, and will help to develop imagination, fantasy, individual expression, and the ability to create.

The individual creative production shall give insight into the connection of product and process; it shall also teach manual and technical procedures and give the opportunity to experience openness, joy for experimentation, flexibility and persistence as important foundations for the creative process. The expansion and differentiation of the subjective experience through basic subject knowledge is aimed at the expansion in areas of perception, revelation/insights and quality of production in the visual arts area. Aside from the personal experience and enjoyment of art, intellectual access and the reflective and critical potential of art shall be taught in an age appropriate manner. In the same way a concrete basis for the creative and responsible usage of new media and personal engagement in regard to questions about environmental design shall be established.

The learning opportunities of the subject area reach beyond subject specific knowledge and abilities. The exploration of the individual which comes with independent work in the arts, the support of creativity, willingness to actively participate and the joy of the creative act, can also as well as the appreciation of aesthetic multitude and the development of cultural consciousness and cultural tolerance, be important contributions for the personal development and the participation in the social responsibilities.

#### **Contribution to the Tasks of Schooling/Education:**

- Making connections between aesthetic demands and ethical believes and world views
- Offering insights into historical, ethical, and economical factors of the artistic process

#### **Contributions to the Education Areas:**

##### *Speech and Communication:*

Making connections between verbal and visual media; media appropriate creation of messages; expressing aesthetic experiences.

##### *Man and Society:*

Making connections between art and developments in society, art and religion; connecting art and cultural identity; insight into other cultures; responsibility and engagement for the creation of the environment.

##### *Nature and Technology:*

Visual aspects as phenomena of nature; measure, number and structure as aspects of creation; development of the ability to abstract and the ability of special thinking; materials and techniques as well as their intended and responsible usage; aspects of interdependent relationships in the development of science and creative arts.

##### *Creativity and Creation/Creative Act:*

Expansion and differentiation of sensual experiences and learning as well as of creative abilities; enjoyment of creative tasks; development of creative opinions and methods as well as an age appropriate aesthetic subject knowledge; support/ development of creative talents in respect to professions with artistic or creative profiles.

## **Didactic Principles:**

Topics and tasks have to cover all three areas of the visual arts on all every school level: visual media, environmental design, and every day aesthetics. In the subsection **Subject Area** the framework supplies key words for possible structures. Choice and emphasis are the responsibility of the teachers but have to adhere for each core to the learning outcomes from the subsection **Content Materials**. Through appropriate choice of topics and emphasis it is possible to address several of the 3 areas at the same time (e.g. Architecture as art, propaganda medium and designed living space).

In depth and multidimensional treatment of chosen topics and issues as well as the interconnection and transfer are more important than treatment of a large number of tasks.

Motivation of students and the enjoyment of personal creative acts shall be the central issue in all tasks.

Teaching sequences shall combine practical creative tasks equally with reflection and age appropriate teaching of subject knowledge and shall open reflection opportunities of their own production to the students.

To make the quality of creative solutions more understandable, the usage of techniques and other artistic means shall not be the end in itself but shall be supported and connected to thematic aspects and other content areas.

The individual teaching sequences and projects shall be connected and consider that they are building blocks in terms of difficulty, themes, artistic and technical demands.

For the sake of comprehensibility the quality of used images shall be optimal. The exposure to the original is always the goal. Some insight can only be gained through immediate comparison (e.g. double projection).

The expectation to develop learning opportunities from the networking of practical work and reflection its own special difficulties for the organization of the learning process. The weekly at least two class long meeting is a minimum classroom time frame and is as much of a requirement as the inclusion of out of school learning places (galleries, museums, art studios, visits of architectural sites etc) which offer the opportunity to experience the original works.

Participation has to be ensured in an appropriate form (notes, portfolio, picture collection and similar).

## **Subject Areas:**

### **Visual Arts:**

Painting sculpture, graphics, writing, architecture, photography, film, video, computer, current artistic media, and forms of expression (e.g. action art, happenings, performance, montage, environment, concept art, . . . );

Functions of images and subjects, reception;

Image arrangement, elements and structure;

Color: light, color perception, function and effect of color, painting techniques, theories , of color;

Art and society, art and politics, art and history;

Teaching of art: museum, gallery, art market, media.

### **Visual Media:**

Drawings as carriers of information (e.g. sketch, plan, . . .);

Writing typography, lay-out, graphic design; board

Writing and image: poster, newspaper, magazine, comics, visual aspects of advertising

Language and image: lecture, presentation; presentational media: blackboard, art portfolio, overhead projection, slide projection, copy machine.

Photography, film, video, computer (multi media, CAD, graphics, animation and simulation);

Societal meaning of image media;

Art pieces as mass media.

### **Environmental Design and Every Day Aesthetics:**

Visual aspects of architecture and design;

City scapes, city structure, ideal cities, city utopias, historical preservation, cultural tourism, identity of places;

Special design, special effects;

Aesthetically influenced situations and processes: cultural, religious, political and sports events, celebrations and festivities, ceremonies and rituals, games and actions;

Self depiction: body language, fashion, make up.

### **Teaching Content:**

#### **Core area:**

#### **1<sup>ST</sup> and 2<sup>nd</sup> Grade:**

Topics and tasks are aimed to teach basic experiences, abilities, and knowledge. Through the independent solving of creative tasks the students shall find visual expressions for issues, ideas, and concepts and learn to express their thoughts, feelings, fantasies, and utopias with creative (artistic) means. Through the reflection of their own creative projects and the interaction with works of creative art, visual media, with themes of environmental design and every day aesthetics, they shall get a first insight into the structure and function of visual creation. The student shall experience that visual perception in many cases is largely influenced and supported by optical, acoustical, and other sensory impressions.

#### **1<sup>st</sup> Grade:**

In playful use with visual media learn different forms of expression and techniques and learn to use for the expression of age appropriate topical tasks;

Learn to express (talk about) visual input;

Make first experiences in dealing with new image media;

Get exposed to works of art- if possible in connection with their own creative activity;

Notice situations of environmental design in their environment;

Learn to express their own needs and express that visually.

#### **2<sup>nd</sup> Grade:**

Match visual techniques and process in a logical manner with a given task;

Learn to use an experimental process as an impulse;  
Become aware of and be able to explain the perception of images and signs from their own every day environment;  
Get acquainted with new image media as tools in the context of the creative task;  
Learn about the complex structure of art pieces by partial aspects and learn to use this knowledge in their own creative work;  
Recognize environmental design and as a community task and in the work on age appropriate tasks learn to work collaboratively to optimize concepts and drafts.

### **3<sup>rd</sup> and 4<sup>th</sup> Grade:**

Topics and tasks are designed to deepen, expand the more and more independent usage of acquired experiences, abilities, and knowledge. Students shall learn about unconventional problem solving through a close connection of their own creative experiences with reflection and the learned knowledge of specific subject knowledge;  
They shall experience the multitude of aesthetic expression;  
They shall see a multitude of quality and learn to deal with the multiple meanings of visual expression. In this they can gain experiences in connection with verbal and visual as well as non verbal communication. The students shall learn to recognize and independently use information sources and institutions of art.

### **3<sup>rd</sup> Grade:**

Learn to independently use their expanded knowledge about the connection of form and effect;  
Be able to describe in a structured way and to analyze visual phenomena, intensify the engagement with art objects through making connections of different point of views and under consideration of factual information and develop criteria for the analysis of works of art;  
Recognize aesthetically determined aspects of every day life and learn to create in their own personal space/life.

### **4<sup>th</sup> Grade:**

Be able to handle tasks more and more through independent choice of technique and use creative means to deal with them in a topic appropriate way;  
Learn to critically assess basic laws of visual communication and understanding the possibilities of manipulation;  
Acquire knowledge about art historical connections and their societal foundations; learn to analyze projects of environmental design through the use of aesthetic approaches and develop alternatives in their own experimental creations.

## **MUSIC EDUCATION**

### **Teaching and Learning Mission:**

Music instruction is intended to lead to an independent and continuous usage of music and based on age specific conditions shall make use of action based activities to teach current cultural traditions. This shall take place through active engagement with as many content areas, periods, and forms of expressions as possible. In this process the students' perception, imagination, and ability to express themselves shall be expanded and differentiated.

Based on preexisting knowledge of the students' their abilities shall be systematically developed and build up. In the process of four years of instruction a repertoire of songs, dances, and sound examples shall firmly be established. Through the interaction with music the ability to concentrate, willingness to perform, self discipline, team spirit, communicative competence, and tolerance shall be supported. The interconnection of music and environment and the societal meaning of music – also with the help of teaching across the curriculum- shall be realized. This includes experiencing and earning the knowledge about the psychological, physical, social, manipulative and therapeutic effects of music and its usage. The ability to be critical and to judge musical events and artistic performances shall be trained using subject specific terminology. Music shall be seen as a factor in the personal way of life as well as for the personal career choice. Insight into the relationship between music and business shall be gained through regional and above regional situations. Special emphasis will be placed on the realization of musical identity of Austria in its historical, regional, and international context.

**Contribution to the task areas in schools:**

- Music as an important part of cult and religion.
- Religion and world view as impulse for music composition.
- Music as non-verbal, value expressing language, which impacts emotion, vitality, Gemut, atmosphere, feeling of belonging, and experiences of community.
- Music as mirror and shaper of attitudes towards life and expression of timely beliefs.

**Contributions to the Content Areas:**

*Speech and Communication:*

Communication abilities above and beyond language; text design with musical means; artistic and physiological dealing with their own voices; expert expression about music; multicultural understanding; effects of media.

*Man and Society:*

Music as mirror of society, youth culture; critical consumer behavior – sensible recreation behavior; societal behavior and experience in the art business – understanding of the artistic world; music as a business factor- music land Austria – music as profession; development of the understanding of culture through tolerance and ability to criticize; creative usage of new media; education to be precise.

*Nature and Technology:*

Knowledge of acoustics and instruments; physiological foundations of hearing and voice; analytical and creative problem solving strategies.

*Health and Movement:*

Artistic components of movement; training of motion; self realization of space-time-dynamic connections; networking of both brain hemispheres – music therapy approaches; development of well being, comforting – stimulation; sharpening of the senses – expansion of perception; willingness to endure, concentration and self discipline; contribution to a positive life style.

*Creativity and Design:*

Ability to reproduce, production and improvisation through singing, playing music, movement, design; development of imagination, spontaneity and creativity – individually and in groups; non verbal communication emotional intelligence – emotional well being with music.

### **Didactic Principles:**

The content areas of vocal music, instrumental music, movement, design, listening and basic knowledge are always to be seen as connected and according to the instructional relationships between them shall be made. In doing so aspects that span different subjects and combine different subject shall especially be considered.

The foundation for theoretical knowledge shall be musical action – also with means of improvisation – and the relationship with the musical works. The individual steps: getting to know – learning and experiencing – experiencing, working on and practicing – knowledge and usage (receptive, reproductive, creative) are to be used with a goal in mind. Based on the experiences of the students their interest for the many forms of expressions in music from different periods and cultures shall be awakened and further developed mainly in a praxis oriented manner.

Instruments, materials, media, and current technologies have to be included. Through independent learning, in different forms of socializing their interest shall be supported, learning success shall be secured, and contributions shall be made to working collaboratively and develop communicative behavior.

Students shall experience their teachers in the classroom as actively engaged in music.

An essential part of teaching is the active inclusion of artists, experts as well as the inclusion of regional and over regional cultural life within and outside of school.

Projects and events can inspire students to become creative themselves and support the feeling of community among them.

### **Subject Matter:**

#### **Core Area:**

#### **First and Second Grade:**

##### **Vocal Music:**

Voice training and speech training in groups and in choir (relaxation, posture, breathing, starting, articulation); acquisition of repertoire also under consideration of the listening experience and the regional musical tradition; working on and practicing of one and multi voice songs and speaking pieces with respect to musical and speech accuracy; creation of songs from different styles, periods, and cultures with or without accompaniment, also in connection with movement.

##### **Instrumental Music:**

Usage of rhythmic instruments and stick playing; making music with conventional, self made, electronic, and body instruments; elementary song accompaniment, elementary group improvisation.

##### **Movement:**

Movement in connection with voice training; working on and practicing of posture and motion sequences; given and free way of moving also usage of materials and instruments; experiencing meter, beat, tact, rhythm, melody, as well as form, sound, and style through movement; group dances, given and self developed forms of dance, dance songs.

**Creation:**

Textual, expressive and artistic creation accompanying music; creative play with rhythms, sounds; usage of media and new technologies.

**Listening:**

Experiencing, describing and evaluating of the acoustic environment; development of emotional, but also cognitive relationships to music through listening of chosen examples from different periods, styles, areas of functionality, and cultures and through vocal and instrumental music.

**Basic Knowledge:**

Basic terminology of music theory foremost in connection with the grade repertoire: Graphic and traditional notions as help in listening, making music, and singing; meter, tact, rhythm, dynamic, tempo, phrasing; intervals, chords; major, minor, pentatonic elements; motive, theme; two and three part songs, rondo, variation; getting acquainted with musical genres; optical and acoustic recognition of the most common instruments and the way they are played; establishment of musical subject vocabulary; insight into the life of musicians in connection with chosen music examples.

**Third and Fourth Grade:**

**Vocal Music:**

Voice training under the consideration of physical and developmental conditions; style appropriate usage of voice; repetition, affirming and expanding of repertoire; working on and practicing of one and multi voice songs under consideration of matching voices and in respect to musical and verbal accuracy; exemplary songs of music history and from various cultures; speaking pieces.

**Instrumental Music:**

Expansion of music practice with body instruments, rhythm instruments, stick games, and ; electronic instruments; enhanced usage of existing classroom instruments; songs accompaniment in connection with theoretical foundations; simple and improvised music making.

**Movement:**

Movement in connection with voice training; different forms of movement and dance under consideration of current music; exemplary dances of music history and from various cultures.

**Creation:**

Creation of music pieces with given or self invented rhythmic and melodic motives, texts, and movement sequences; inclusion of current media.

**Listening:**

Listening to music in regard to form, genre, and style from various epochs, and cultures; critical analysis of the effects of music.

**Basic Knowledge:**



Usage, firming and expansion of basic terminology from 1<sup>st</sup> and 2<sup>nd</sup> grade; ensembles and casting in different epochs and cultures; chosen examples of vocal and instrumental genres of different epochs under consideration of the 20<sup>th</sup> century; opera, oratory, musical, suite, concert, symphonic genres: current movements of popular music; music and music biographies in their social, economic, and political environment; orientation in the regional, above regional and international cultural life; recognition of music as an economic factor; getting to know professions in the music industry.

## Links

Austrian Curriculum

[http://www.microsofttranslator.com/bv.aspx?from=&to=en&a=http%3A%2F%2Fwww.bmukk.gv.at%2Fschulen%2Funterricht%2Ffp%2Ffp\\_abs.xml](http://www.microsofttranslator.com/bv.aspx?from=&to=en&a=http%3A%2F%2Fwww.bmukk.gv.at%2Fschulen%2Funterricht%2Ffp%2Ffp_abs.xml)

National Curriculum

[http://update.jyu.fi/index.php/Wp2:Curriculum\\_Analysis:\\_Austria](http://update.jyu.fi/index.php/Wp2:Curriculum_Analysis:_Austria)

Cultural Policies and Trends in Europe

<http://www.culturalpolicies.net/web/index.php>

Austrian Federal Ministry for Education, Arts and Culture

<http://www.bmukk.gv.at/enfr/index.xml>

Eurydice Study of Arts and Cultural Education at School in Europe

[http://eacea.ec.europa.eu/education/eurydice/documents/thematic\\_reports/113EN.pdf](http://eacea.ec.europa.eu/education/eurydice/documents/thematic_reports/113EN.pdf)

# Canada

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## Disciplines Addressed

Dance, Drama, Music, and Visual Arts

## Latest Curriculum Drafted

2005, 2009

## Original Language of Online Standards

English

The “Ontario Curriculum in the Arts” is an online document that defines “curriculum expectations” – the knowledge and skills that students are expected to have at the end of each grade level: 1-3, 4-6, 7 and 8. Each grade level is organized into 4 strands representing the four forms of art encompassed by the curriculum: dance, drama, music and visual arts. Each strand at each grade level has “fundamental concepts” that students will learn as well as specific expectations. Unusually among the countries studied, the Canadian curriculum provides at least some sense of how the curriculum might be *delivered*. That is, there are specific examples of possible demonstrations of the standardized skills and knowledge that students are expected to have at each grade level. There are also, uniquely, teacher “prompts” in the form of questions that teachers might pose in guiding students toward the requirements of the curriculum.

There is considerable attention to the “creative process” – defining this process and what students will do to learn and develop their creative abilities and, again uniquely, describing what teachers might do to lead students toward developing their creativity. In a similar fashion the “critical analysis” process is described (responding, interpreting, making connections, appreciating).

Assessment is addressed in a separate section of the curriculum. How evaluations should be conducted at different grade levels and the actual criteria to be considered are included in this section. Instructional strategies are discussed in detail in a separate section. Categories of skills and knowledge to be assessed are:

**Knowledge and Understanding:** Subject-specific content acquired in each grade (knowledge), and the comprehension of its meaning and significance (understanding).

**Thinking:** The use of critical and creative thinking skills and/or processes.

**Communication:** The conveying of meaning through various forms.

**Application:** The use of knowledge and skills to make connections within and between various contexts.

There are separate sections devoted to cross-curricular and integrated learning, special education programs, and programs for English language learners. Information and Communications Technology in the arts is described.

## Extended overview

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Childhood experience and education are increasingly recognized as important determinants of later arts and cultural practices. However, Canada has tended to separate culture (concurrently federal and provincial) and education (restricted to the provinces at the primary and secondary levels). This separation may have had the unwanted impact of placing certain limits on government spending in culture and retarding the emergence of a consensus on standardized curricula for the arts, history, literature and culture in Canada. Other issues include the digital divide between rural and urban student access to home computers and educational software and between male and female users put to using computers including programming and desktop publishing. Some examples of recent reports include: Music Education: State of the Union Benchmarks Study (Coalition for Music Education in Canada (2005) and English-language Canadian Literature in High Schools and Arts Schools in Ontario (2004).

Several federal cultural institutions operate outreach programs with schools and youth and the government of Canada partners with arts organizations and other governments through initiatives and Educational organizations. (Cultural Policies and Trends in Europe)

## Standards

### Dance

In the primary grades, students should be moving creatively every day. Students begin to use personal experience, imagination, and familiar movements to develop a movement vocabulary, to respond to prompts and express ideas, and to communicate their thoughts and feelings in various situations. Through a balance of free exploration and guided exploration, students develop awareness of their bodies and of the many different ways they can move. Through modeling and guided movement explorations, they expand their movement vocabulary to include some of the elements of dance. In particular, students begin to travel through pathways, use gesture to communicate feelings, and explore a range of levels, shapes, and locomotor and non-locomotor movements. Students also develop their ability to move and control their bodies in space and time and begin to create short dance pieces using the elements of dance.

In Grades 4 to 6, students further develop their movement vocabulary in response to a variety of stimuli, select appropriate forms, and manipulate dance elements such as relationship, time, and energy. They also experiment with various techniques to create different effects for different audiences and begin to use choreographic forms to guide and shape their choreography. Teacher- and student-led movement exercises such as body storming, mirroring, flocking, and verb chains may be used to build and shape movement vocabulary. In Grade 4, students begin to explore narrative form. In Grade 5, they focus on the use of the call-and-response form, while students in Grade 6 begin to use guided improvisation as a starting point for choreography. Junior students should be able to identify and analyze the effect of combining various elements of dance in their own and others' dance pieces.

In Grades 7 and 8, students refine their kinesthetic awareness and use all of the elements of dance (body, space, time, energy, relationship) to create dance works that express a point of view about a variety of issues, concepts, and themes. Students at the intermediate level should be able to select a form of choreography appropriate to their theme and combine all the elements of dance effectively to

communicate meaning. They should also be able to use technology and/or props to enhance the message of their dance pieces. Students apply their knowledge of dance; reflect on their strengths and next steps as dancers, choreographers, and audience members; and think critically about the role of dance in the media and in their lives. Students also demonstrate an increased understanding of the role of dance in various cultures, societies, and historical periods and refine their ability to evaluate the quality of performances by writing critiques of their own and others' work and reviewing dance performances.

## **Drama**

Dramatic play and whole-group role play are foundational components of learning in drama in the primary grades. By assuming different roles in dramatic play with a partner, or in a small group or whole group in a process drama, students begin to differentiate between the real world and the imagined or fictional contexts of drama. They learn to step into role in order to live through the imagined context of the drama, and to step out of role to reflect upon and make personal connections to the drama experience. Some opportunities for independent and self-directed pretend play should be provided as a bridge to more structured learning experiences. As well, students should be introduced to some of the elements, conventions, and forms of drama that allow them to shape and communicate their thoughts, feelings, and ideas. In Grades 1 to 3, pretend play, personal stories and experiences, nursery rhymes, poetry, and folk tales and stories from around the world should be used to stimulate the imagination and encourage social interaction. Primary students should be encouraged to explore a variety of texts and to represent their understandings in multiple ways. As well, because drama is a highly social art form, teachers should explicitly teach and model effective group skills to help primary students learn to work well with others.

Students in Grades 4 to 6 continue to focus on role play as the foundational component of learning in drama. Process drama, small-group improvisations, partner role play, independent writing in role, and interpretation of simple scripts allow students to develop their ability to maintain focus and sustain belief while they are in role. Students also learn to enhance their roles and build belief in the fictional context of the drama by using the elements of relationship, time and place, tension, focus, and emphasis in their work. Opportunities to explore personally relevant themes, curricular topics, and current issues help to build interest for the junior learner. Students are encouraged to use the creative and critical analysis processes to make personal connections to the drama material they encounter, the performances they attend, and the drama experiences they share in the classroom setting. Teaching, modeling, and reinforcement of effective group skills continue to be important, as the students are expected to work collaboratively, both in and out of role. In groups, the students generate questions, pose and solve problems, inquire into meaning, and represent their understandings using a range of forms, techniques, and conventions. Students continue to use the drama forms and conventions of the primary grades with growing understanding and greater competence. They also expand the range of forms and conventions to include more movement/dance connections, storytelling, prepared improvisation and short scenes, day in the life, inner/outer circle, and corridor of voices. In Grades 4 and 5, students select appropriate symbols, manipulate story elements, and experiment with various techniques to create different effects for different audiences. In Grade 6, they use research skills to expand their understanding of different kinds of problems and to help them find solutions. Their sense of audience continues to develop through their viewing of professional theatre productions, and through sharing their own work in classroom and/or more formal settings.

Students in Grades 7 and 8 continue to focus on role play and the development of believable characters as foundational components of both process drama and theatre performance. In addition to role/character, they incorporate the elements of relationship, time and place, tension, focus, and emphasis in drama works they create, and apply their knowledge of the elements in analyzing drama works. At this level, an issues-based focus encourages students to deepen their capacity for empathy and for critical analysis of issues. Because drama is a highly social art form, teaching, modeling, and guidance in the development of effective group skills are essential. In partners, small groups, and whole-class formats, students create drama using a variety of forms, techniques, and conventions. Students continue to use the drama forms and conventions learned in the primary and junior grades to explore more complex material, while also broadening their knowledge of forms and conventions to include improvisation, devised scenes, collaborative play building, interpreting and performing scripts, reader's theatre, and docudrama. Students should also have opportunities to create, reflect, and analyze independently in a variety of ways (e.g., through writing in role, monologue writing and performance, journal reflections, visual representation). Through frequent, well-structured opportunities to discuss, speculate about, reflect on, critique, and comment on their own and others' drama work, they broaden and deepen their understanding and appreciation of drama as an art form. They strengthen their understanding of the function of drama in society and the roles and responsibilities of different theatre professionals. They also refine their ability to evaluate the quality of performances by writing critiques of their own and others' work and reviewing theatrical performances.

## **Music**

In the primary grades, students experience and explore the elements of music through singing, listening to, and moving to a variety of songs, rhymes, and chants. Their experiences should include a wide variety of recorded and live music. In Grade 1, they make connections with the role of music in their lives, sing and play in unison, create simple accompaniments, and experiment with found sounds and instruments. In Grade 2, they continue to sing in unison, and learn to use patterns of sound found in speech to create simple accompaniments and explore simple and invented notation. In Grade 3, they perform simple rounds, create and perform soundscapes and melodies based upon the pentatonic scale, and begin to identify and appreciate the role of music in their lives. During the primary grades, students also learn how to use and care for musical instruments properly, become familiar with acceptable audience behavior, and develop the ability to work with others.

Students in Grades 4 to 6 focus on developing the ability to read music notation and on applying their knowledge of the elements of music through performing (singing, moving, playing instruments), creating, and listening. In Grade 4, students begin to read standard notation in the treble clef and sing or play music in two parts. They continue to create simple rhythms and melodies as accompaniments and to discover how music is organized. In Grade 5, students sing and/or play from standard music notation and other forms of notation, learn to use key signatures, and create compositions in a variety of forms using notational software. They explore the key influences affecting music in our past and present cultures. In Grade 6, students explore further aspects of standard notation, create and perform a variety of compositions, and continue to think critically about the music that they hear and perform. Students in Grades 4 to 6 are also expected to develop individual goals and to work in both large and small groups to solve musical problems. By the end of Grade 6 they should be able to provide constructive feedback regarding their own and others' efforts.

The acquisition of musical knowledge and skills is cumulative and sequential, based on the learning from earlier grades. In Grades 7 and 8, students consolidate their prior music learning through a variety of opportunities for listening, performing, and creating. In Grade 7, students apply their knowledge of music, reflect on their strengths, and determine next steps when creating and interpreting music. They analyze the role of music in their lives and the ways in which music has changed in response to a variety of historical, cultural, and other influences. In Grade 8, students perform in a variety of ensembles and use musical knowledge, musicianship, and creative abilities to create musical works for specific purposes. They develop their own learning profile and apply this knowledge to their work in the music classroom. Students in both grades should have opportunities to solve musical problems in groups and individually, and should demonstrate the ability to use logical arguments to support analyzes and judgments of their own and others' musical efforts, while showing respect for the opinions and efforts of others.

## **Visual Arts**

The study of visual arts begins with the introduction of skills and concepts that may be new for many of the children. Because of the children's different developmental levels when entering Grade 1, it is expected that this year will emphasize joyful exploration and discovery. The program should expose children to many manipulative materials and encourage exploration with them in a wide variety of open-ended ways. Mass-produced stereotypical images (e.g., identical jack-o'-lanterns pre-cut by adults) have no place in the program. Such materials provide no or limited opportunities for self-expression and the development of a sense of creative empowerment. Similarly, coloring-in activities and photocopied patterns to cut out limit creativity and are developmentally inappropriate. Primary students work with color emotionally or randomly. They should have opportunities to look at, feel, and interact with stimuli and to create an individualized response based on their own observations. In Grades 1, 2, and 3, students begin to explore art in the world around them, to understand that people all over the world create and enjoy art, and to develop the ability to communicate about their immediate environment and interests through visual images. They engage in a variety of drawing, painting, printmaking, and sculpting activities and are introduced to and learn to use a variety of art tools, materials, and techniques. They learn about some of the elements and principles of design and begin to describe how the elements are used by artists. They generate and develop visual ideas, using imagination, observation, and experiments with materials. And they apply their knowledge of design elements and principles to create works of art that tell stories and express thoughts, feelings, and insights.

In Grades 4 to 6, students apply the elements of design to communicate for a variety of purposes and on a variety of themes. The focus of visual arts in these grades is to help students extend their exploration of relationships and personal experience in their own world. Students use a broader range of subject matter and media (tools, materials, processes, and techniques) to produce works of art. They grow more sophisticated in depicting movement, spatial relationships, and emotions. Students at this age display increased manual dexterity; however, their skills may not keep pace with their desire for increasingly elaborate work. This may lead to self-consciousness and insecurity about their artistic ability. The teacher's role at this stage is to provide a positive working environment, facilitate the growth of technical skills and observational skills, and help students recognize that mistakes can be turned into creative opportunities. Students use their knowledge of the elements and principles of design to solve artistic problems and analyze works of art. They generate and develop visual ideas in response to a

variety of motivations, using imagination, observation, and a study of artists' works, and incorporate into their art ideas gained from sources such as independent reading. Students explore and describe how different media influence the communication and interpretation of ideas in their own and others' work. They look beyond the surface meaning of art works and observe not only what is present but what is missing, in order to analyze and evaluate an artist's intent. They also analyze and describe how art-making processes and procedures clarify meaning and intentions in their own and others' work and observe how artists tell stories and create mood in their work. Students use their growing analytical and evaluative skills to investigate the purpose(s) and significance of objects, images, and art works in past and present cultures and to examine the contexts in which they were or are made, viewed, and valued.

In Grades 7 and 8, students' own art making becomes infused with a variety of images and approaches. They are very aware of elements from popular culture and eager to incorporate them into their art. Students continue to make compositional decisions and to use a variety of materials and techniques to generate and produce two- and three-dimensional works of art, as well as multimedia forms. Through creative activities, students continue their process of exploration, discovery, and learning in the visual arts and broaden their knowledge and appreciation of the field. The transition to Grade 8 brings an increased emphasis on students' development of technical competence and a distinctive personal style. The study of art in its historical and cultural contexts gives students insight into the visual arts both as a record of human achievement and as inspiration for their own creation of art. It is important to encourage students to view and respond to works from both the past and present and to support their growing understanding that artists are concerned with issues that are relevant to their own lives and societies. Students in both grades should have opportunities to investigate art works that represent a variety of historical periods, cultures, and styles. As they consider a variety of art works in historical perspective, students ask more refined and probing questions and gain a clearer understanding of what they themselves value. Recognizing artistic practices that resonate with their own personal and creative concerns can motivate students to think more deeply about their own art-making process. As students examine, analyze, and discuss art works, they become more confident and skilled in expressing informed opinions about and preferences for specific works. They also become aware that others' preferences may differ from their own and that multiple artistic solutions and interpretations are possible and acceptable. (Ontario Curriculum in the Arts Grades 1-8, 2009)

## Links

Music Education: State of the Union Benchmarks Study (Coalition for Music Education in Canada (2005)  
<http://musicmakesus.ca/wp-content/uploads/2010/10/EnglishMusicReport.pdf>

Ontario Curriculum in the Arts  
<http://www.edu.gov.on.ca/eng/curriculum/elementary/arts18b09curr.pdf>

Cultural Policies and Trends in Europe:  
<http://www.culturalpolicies.net/web/index.php>

# China

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## Disciplines Addressed

Fine Art, Music, Art

## Latest Curriculum Drafted

2003

## Original Language of Online Standards

Chinese (Translated)

The standards are arranged in “stages” according to grade levels: 1-2, 3-4, 5-6, and 7-9.

For the visual arts the standards are divided into “modeling”, “design/application”, “appreciation/critique”, “integrated/exploration”. The modeling standards seem to cover basic art skills: materials, techniques, and elements of design. Design/application seems to be an extension of the previous category with an emphasis on the elements of design. Appreciation/critique are standards for students in content areas such as analysis, description, and discussion of art works. In later stages there are criteria for judging works of art and national (heritage) and multi-cultural characteristics of art. “Integrated/exploration contains standards for encouraging cross-curricular, community, and performance learning. There is an emphasis on the observation of nature and social life. Students are expected to learn to use art skills to express feelings and thoughts. The characteristics and history of Chinese art receive much attention as does the importance of working collaboratively – the arts as means for social cohesion.

Similarly, for music in addition to the common acquisition of skills and knowledge, the emphasis is on developing good social skills, and a “positive and optimistic attitude toward life.” The standards mention the cultivation of patriotism by connecting musical works with “the beauty of the country’s mountains and rivers, people, history, culture, and social development.”

## Extended overview

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Art Education in China has the tradition of valuing art education in educational institutions. The third National Conference on Education since China adopted the policy of reform and open-up has once again included students' development in art into the national guidelines for education. In recent years, rapid progress has been achieved in art education in regular educational institutions. A scientific administrative system over art education has been formed covering all levels of the country. A series of guiding documents concerning art education has been issued. The teaching structure of art education, inter-related between all stages from primary school, junior and senior secondary school to university, has taken an initial shape.

In 1986, Ministry of Education officially set up in its organizational structure Division of Art Education responsible for art education in educational institutions. In 1989, after institutional adjustment, Department of Social Sciences Research and Art Education was set up. In 1993, for the purpose of further regulating and straightening out the administrative system and exercising a more effective unified administration over art education, the Ministry set up the Department of Physical, Health and Art Education, Meanwhile, administrative unit was established accordingly in all provinces,



municipalities and autonomous regions. At present, in all provincial education commissions of the country, there is a special unit and full-time staff responsible for art education. In the majority of provinces, municipalities or autonomous regions, provision of staff and research staff in music and fine arts has also been accomplished at the prefecture or city level. An administrative network of art education has taken an initial shape in the country. In 1985, the Art Education Committee of the State Education Commission was also established, as a high-level consultative organization. It consists of well-known scholars and experts in art circles, and outstanding teachers of art education within the country. Education administration at provincial level has also set up its local art education committee.

In order to further strengthen scientific, institutional and regulatory administration over art education, Ministry of Education promulgated a series of guiding documents. In 1987, it worked out the first document on art education, namely the National Overall Program for Art Education in Schools 1989-2000, which was officially promulgated in 1989. Based on the Program, in 1992, it issued another document called "National System of Indicators for Monitoring and Evaluation on Art Education in Schools" for trial in 1988, it issued the "Opinions on Popularization of Art Education in regular Institutions of Higher Education". In 1989, Ministry of Education and Ministry of Culture jointly formulated and promulgated the "Opinions on Strengthening Art Education for Children and Teenagers". In 1995, it worked out the "Opinions on Development and Reform of Teacher Training for Art Education in the Country". All these documents have set the objectives and laid down the theoretical basis for a healthy development of art education in China.  
(Cernic, 1998-2000)

## Standards

It is difficult to locate English language standards online. Below are translations of the Fine Art, Art, and Music standards from the original Chinese by a College Board Associate, so some information below may remain unclear and/or redundant.

### Fine Arts

Students participate, individually or collaboratively in groups in a variety of art activities, try a variety of tools, materials and production processes, learn the methods of art appreciation and critique, enrich visual, and aesthetic experiences, experience the fun of art activity, developing lasting interest in gaining access to arts learning and learn basic art language, express their emotions and ideas, enriching the experience with the environment and life experience. In the process of learning fine arts, students develop creativity, ability in art practice, form the basic art literacy, and cultivate aesthetic ability, and character.

.....	Modeling ·	Design/application	Appreciation/critique	Integrated · exploration
First stage (Grades 1-2)	▲ Try different tools, paper, and other material that can be found around, through methods such as observation, painting, doing art freely and creatively and	▲ With different tools, and easy to find media and materials, , help students enjoy doing art through activities such as painting, doing simple combination and decoration, experience the fun of designing	▲ Analyze and appreciate the various shapes and color of art works, and express their feelings and opinions	▲ Use games to help students create and show their art work on particular assigned themes or topic of their choice and imagination,.

	experience the fun of doing art.	activities.		
.....	Modeling ·	Design/application	Appreciation/critique	Integrated · exploration
The second stage (Grades 3-4)	▲ Preliminary understanding of form, color and texture, and art language, learn how to use various tools and experience the effects of different media, through methods such as observation, painting, doing art , and stimulate the students' imagination and design of art creation of	▲ Learn such principles as contrast, harmony, symmetry and balance , learn some basic methods to design and art making, and do simple design and decoration, feel the difference between design and other arts activities.	▲ Watch and appreciate art of nature and various works of art, their color and texture, have students describe, orally and in written language, the art they observe and express their analytical thinking and comments on the art work as well	▲ Through the use of games, have students do art creation in connection to what they learn in their language arts and music classes, and have them performance and show their artwork and express their creative intentions.
Third stage (Grades 5-6)	▲ Using various forms of shape, color, texture, and space , and descriptive and dimensional modeling methods, and selecting suitable tools, materials for their own purpose, to record and capture what they see and hear, feel, think... students develop their artistic conception and creation ability, to express their own thoughts and emotions.	▲ learn to apply such principles and techniques as contrast and harmony, symmetry and balance, rhythm and rhyme combinations , and able to design and art creation to beautify the environment around.	▲ Able to understand and appreciate the characteristics of the natural beauty and art work , by means of description, analysis and discussion, students demonstrate understanding the diversity of artistic expression , and can use some simple art terminology, express their feelings and understanding of fine art.	▲ Combine the learning of art with other school subjects and community activities, in planning, production, performance of art, and demonstrate the relationship between art and traditional culture and natural environment.
Stage IV (Grades 7-9)	▲ Intentionally use such artistic techniques as shape, color, texture, space and light contrast , select the appropriate tools, materials, and forms such as painting and sculpture, and explore different creation methods to create art that shows individuality and originality and express personal thoughts and emotions.	▲ Understand the major design categories and their features, able to use contrast and harmony, symmetry and balance, rhythm and rhyme, diverse and unified combination principles, using medium characteristics, to create art works that beautify life, forming the initial sense of design.	▲ appreciate and understand the forms and content of the natural beauty and fine art , develop initial ability to appreciate the aesthetics of art , and understand Chinese and foreign art development, respect for the cultural heritage, and comment on art works.	▲ Study and understand, the relationship between art, traditional culture and the natural environment, students can record, plan and produce by means of art; through interdisciplinary learning, students understand common themes and common principles

## Art

### Major Objective

Through the different stages of learning, students continuously learn the basic art skills and develop awareness and appreciation of art, and the ability to perform and create, reflect on and evaluate art;; they learn to exchange opinions and work collaboratively and improve the taste of life, and develop qualities such as respect, caring, friendship, sharing, and form a perfective personality, enabling them to develop artistically and in terms of their integrity as well.

### Sub-objectives

1. In observation of the natural and social life, understand the elements and principles of art.
2. Through arts activities, enhance awareness of life, expanding the life experience, and experience the joy of living.
3. Through the interaction of art and life experience, transform artistic experience, and develop the ability to enrich one's life experience through art.

### Art and Emotion (feeling)

1. Learn to use the basic art skills to express one's feelings and thoughts creatively.
2. Understanding and feel what is expressed by different works of art and artistic expression and thus enrich one's understanding of life experience.
3. Experience, understand and reflect on how life experience enrich the artistic creation and performance , improve aesthetic appreciation, reaching harmony of body and mind and pleasure.

### Art and Culture

1. Explore, compare our national artistic style and cultural and historical backgrounds, learn their unique presentation, and learn to value the value of the national art.
2. Understanding the art of different parts of the world understand their unique styles and cultural and historical backgrounds, learn to respect cultural diversity.
3. Learn to recognize and understand the cultural significance of the arts of different historical times in different regions.

### Art and Science

1. Understanding how scientific discoveries, technological progress affect the promotion of artistic development.
2. Learn how artistic imagination, aesthetic requirements impact Science and technology development.
3. Try to combine the learning of art and science and technology create art based on the understanding of nature, environment, life sciences, promote better connection between scientific thought and artistic thinking.

## Music

### Major Objective

The objective of the music curriculum is, through teaching and a variety of music activities, cultivate students' musical taste, develop their ability to analyze and appreciate music and performance and creative abilities and to improve their music literacy, and enrich their life experience through the study of music, emotional experience, cultivate lofty sentiment. The major objective of the curriculum can be divided into the following three areas

### Attitude and Values

1. Enrich the students' life experience and develop positive and optimistic attitude toward life through music learning., As a result of learning music students develop their love of life and positive attitude toward others including relatives, friends and all other people.
2. Develop music interests, and establish a desire for lifelong learning  
Through a variety of effective ways and means, guide students into the learning of music, develop the basic music skills and enjoy music through mastering music fundamentals and developing appreciation of good music, and lay the Foundation for life-long music learning.
3. Improve the ability of music appreciation, and cultivate the character and integrity  
Through the learning and understanding of music, its style, and how human feeling and understanding of the meaning of human feelings are reflected in music, students develop healthy aesthetic interest and cultivate their character.
4. Cultivate the spirit of patriotism and the sense of collectivism (ability to work collaboratively)  
Through the study of musical works, which deals with the beauty of the country's mountains and rivers, people, history, culture and social development, cultivate students' feelings of patriotism; through practice of music activities, cultivating students' ability to understand and respect others, and work collaboratively and cooperatively.
5. Respect for art and understand multiculturalism. Respect artists and their art work, develop of the ability to appreciate arts. Through the study of the arts of different countries, different nationalities, different times of work, develop awareness and respect for the art of the nation and other countries and cultures

### Process and Method

1. Experience: Advocating a complete and full engagement with music, students cultivate their music aesthetics inspire student's imagination, independent thinking and creativity through positive experience of the music.
2. Imitation: According to the learning characteristics of the junior students start with the basic elements of music, help students develop their music ability and appreciation through imitation, to lay the foundation for music performance and further development of creative ability.
3. Inquiry: Through methods of encouraging students' creative thinking, inspire students' curiosity and desire to explore music and guide students to improvise their artistic creativity.

4. Cooperation: Through group performances of music art and practice, develop the students ' sense of cooperation and their ability to work collaboratively in groups.
5. Connection: Combine the learning of music with the learning of Other artistic forms and give students a fuller understanding of music's importance and value of human artistic activity.

### **Knowledge and Skills**

1. Basic knowledge of music: Learning and understanding the basic elements of music (such as strength, speed, tone, rhythm, melody, harmony, etc) and the common structure of music (musical form) and the music genre and other infrastructure in the form of knowledge to effectively promote the formation and development of students ' ability of music appreciation.
2. Basic music skills: Developing students ' confidence, singing skills; learn to perform on music instruments and learn the basis of auditory reading of scores and to apply the music knowledge in music performance.
3. Artistic creation and understanding of the historical background: In a free and spontaneous creative expression of their emotions through music, develop basic music knowledge and skills. By learning about the genre, style of the composer's life and works, understand the history of the development of Chinese and Western music, and , different ethnic music to enhance awareness and understanding of Chinese folk music.
4. Music and related culture: Understand how music links with other forms of arts, and learn about the different features/characteristics of the different categories of art and art forms , and how different art forms connect with each other Based on their own life experience and their cumulative knowledge, understand the social function of music, understand the relationship between music and social life.

### **Learning objectives by stages**

These courses will be divided into 3 stages in a 9 year compulsory education curriculum.

#### **Grades 1-2**

Design and implement learning activities according to the characteristics of the children at this stage of learning such as their curiosity, , being active and good imitation ability. .Engage students through the use of songs, dance, photos, and intuitive teaching. Teaching materials (music they listen to) should be short and interesting. Stimulate and cultivate students ' interest in music. Develop students' music perception, experience the beauty of music. Be able to express themselves naturally through sing , willing to participate in other music performance and artistic activities. Cultivate positive attitude and friendship with others.

#### **Grades 3-6**

Expand student knowledge and cognitive development in more areas of student life, and encourage students to explore and develop their creative ability. Guide students to the overall experience of music, enrich the teaching repertoire of genre, form, and increase students' interests in music through interactive and effective teaching. Keep students ' interest in music, and their willingness to participate in musical activities. Cultivate music appreciation and their critical ability. Cultivate the ability of music performance.

Foster artistic imagination and creativity. Cultivate positive attitude and friendship with others.

### **Grades 7-9**

At this stage students mature physically and psychologically, and their desire to participate and interact with others become stronger. They have wider access to knowledge and information and formed their own initial experience in learning, stronger emotionally than students of grades 1-6.. Teachers should increase the variety of forms of artistic practice to consolidate and improve the students' basic skills of music performance and broaden the scope of music appreciation, and more consciously integrate the humanistic studies into the teaching of grade 7-9 students. Students at this stage undergo some changes in their voice development and efforts should be made to help students protect their healthy voice change. Enhance students' interest in music and enable students to participate more in musical activities. Improve the ability of appreciation of music perception and critical evaluation. Develop students' ability to perform music. Enrich and enhance the artistic imagination and creativity. Develop students' positive attitude and their ability of collaboration and cooperation.

### Links

China Education and Research Network:

[http://www.edu.cn/english\\_1369/index.shtml](http://www.edu.cn/english_1369/index.shtml)

Standards

Art (Translated)

<http://www.microsofttranslator.com/bv.aspx?from=&to=en&a=http%3A%2F%2Fwww.being.org.cn%2Fncs%2Fart%2Fart.htm>

Music (Translated)

<http://www.microsofttranslator.com/bv.aspx?ref=Internal&from=&to=en&a=http://www.being.org.cn/ncs/music/music.htm>

Fine Art (Translated)

<http://www.microsofttranslator.com/bv.aspx?from=&to=en&a=http%3A%2F%2Fwww.being.org.cn%2Fncs%2Ffine-arts%2Ffine-arts.htm>

Overview Arts Education in Asia

[http://portal.unesco.org/culture/en/files/40481/12668581593Overview\\_Arts\\_Education\\_in\\_Asia.pdf/Overview%2BArts%2BEducation%2Bin%2BAsia.pdf](http://portal.unesco.org/culture/en/files/40481/12668581593Overview_Arts_Education_in_Asia.pdf/Overview%2BArts%2BEducation%2Bin%2BAsia.pdf)

# Finland

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## Disciplines Addressed

Music, Visual Arts

## Latest Curriculum Drafted

2003

## Original Language of Online Standards

English

In the document "Basic Education in the Arts" six areas of artistic education are mentioned – music, literary arts, dance, performance arts (circus and theater), visual arts, and crafts. However, only music, visual arts, and craft are addressed in the National Core Curriculum. The curriculum is divided into grades 1-4, 5-9, and secondary school.

The information presented in the curriculum is generally similar to the overall learning goals discussed in the previous countries' curricula. At both primary and secondary school levels, however, there is also a somewhat unusual focus on architecture and on visual culture: comic strips, advertising, the mixture of text and image.

There are assessment criteria for each grade level, but they are somewhat general in nature. (for example: "The pupils will know how to express themselves visually." Or "Pupils will be able to examine and interpret images in art and communication.")

## Extended overview

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The institutions of professional education and training are administratively separated from the rest of cultural and arts administration, because they are within the jurisdiction of the Department of Education and Science of the Ministry of Education and Culture. These educational institutions form a hierarchical line from the secondary level of vocational education via polytechnics, with most having special programs for the arts, arts management, media and humanities to the art universities. This line includes, also, the earlier extensive system of music schools and conservatories and, at the lowest level, it is supported by the system of extracurricular "general" arts education and secondary schools with special art oriented curricula. Furthermore, the graduates of the faculties of humanities are often employed by the publishing houses and cultural associations and foundations. In 2001-2005, some 500 Bachelor or Master's level graduates graduated annually from these universities and the number of graduates from the cultural and media programs of the polytechnics has escalated from 420 in 1999 to 1 700 in 2004.

The Finnish art universities have adapted well to the grade and credit systems pre-supposed by the Bologna process. In the polytechnics, where many professional degrees correspond to the bachelor-level university degree, there is now interest to introduce new higher level programs and degrees.

The art schools, polytechnics and art universities have been criticized for admitting too many students to their study programs. On the other hand, the present education policies do not set qualitative performance requirements to educational institutions. Instead, most of the public financing to the universities and other institutes of higher education is based on the number of students and graduates.

The debates on general arts education were brought to an end by the 1992 Act on Basic Arts Education that obliged the municipalities to organize extracurricular arts education, that is, extensive supply of art courses outside the regular school curricula. The Act also stipulated statutory state subsidies to municipalities and private institutions for this purpose. The lion's share of public funding for the new system of basic arts education has gone, however, to music schools.

During the 1990s some cultural and art institutions have started to develop experimental arts education programs of their own. Good examples are the educational programs of the National Art Gallery and the National Opera designed for school children. (*Cultural Policies and Trends in Europe*)

## Standards

### Music

#### **Grades 1-4**

In the first through fourth grades, development of the pupils' musical expression through playful and integrating activity is central. The instruction has to give the pupils experiences with a variety of sound worlds and music, and encourage them to express themselves and give real form to their own ideas.

#### **Objectives**

The pupils will learn to: use their voices naturally and express themselves by singing, playing instruments and moving, both in a group and alone; listen to and observe the sound environment and music actively and intently; use different elements of music as ingredients of composing; understand the diversity of the musical world; act responsibly as members of a music-making group and as music listeners.

#### **Core Contents**

Exercises using the voice by speaking, talking nonsense, and singing; age-appropriate song games; repertoire of songs; singing exercises that prepare the pupils for singing in parts; instrumental repertoire and exercises that prepare the pupils for playing together, using rhythm, melodic and harmonic instruments, and their bodies as instruments, with exercises that develop a basic sense of beat serving as the starting point; listening to a variety of music, using various means of activation; describing one's own experiences and ideas

#### **Grade 5-9**

In music instruction in the fifth through ninth grades, the musical world and musical experiences are analyzed and the pupils learn to use musical concepts and notation in conjunction with listening to and playing music.

#### **Objectives**

The pupils will: maintain and improve their abilities in different areas of musical expression, acting as members of a music-making group; learn to examine and evaluate various sound environments critically, and to broaden and deepen their knowledge of different genres and styles of music; learn to understand the tasks of music's elements - rhythm, melody, harmony, dynamics, tonal color, and form - in the formulation of music; and to use the concepts and notations that express these elements; build their creative relationship with music and its expressive possibilities, by means of composing.



## **Core Contents**

Exercises that develop voice control and vocal expression; single- and multiple-voiced repertoire representing different styles and genres, with part of the repertoire learned by heart exercises that develop skills for playing instruments together; instrumental repertoire representing different musical cultures and styles in a varied way; diverse listening selections and their analysis in terms of time, locale, and culture; experimenting with one's own musical ideas by improvising, composing, and arranging, using sound, song, instruments, movement, and musical technology, for example.

## **Assessment**

The pupils will: participate in group singing and know how to sing, following a melody line and with the correct rhythm; master, as individuals, the basic technique of some rhythm, melody, or harmony instrument so as to be able to play in an ensemble; know how to listen to music and make observations about it, and present justified opinions about what they have heard; know how to listen to both their own music and music produced by others, so as to be able to make music together with others; recognize, and know how to distinguish between, different genres of music and music of different eras and cultures; know the most important Finnish music and musical life; know how to use musical concepts in conjunction with making and listening to music; know how to use the elements of music as building materials in the development and realization of their own musical ideas and thoughts.

## **Secondary School**

Objectives of instruction: the objectives of music instruction are for students to; become aware of their own relationship with music and be able to assess it, while learning to appreciate diverse musical opinions; learn to express themselves musically through singing and playing; develop their ability to listen to music and interpret what they hear, even while making music; consolidate their knowledge of the different styles, genres and history of music; discover their own cultural identity and learn to understand the diversity of musical cultures and participate in intercultural interaction; learn to understand the significance of music and sound in the media; be able to function responsibly and persistently in active interaction with their group; be able to set objectives for their music studies and assess their achievements.

## **Assessment**

Music instruction will offer several concurrent ways to develop students' musical talent and competence. Each student will consolidate his or her own musical aptitude both independently and as part of the group. These special characteristics of music studies call for continuous and diverse assessment, which will direct and focus the learning process. Assessment will support students' musical progress in a positive manner and consolidate their relationship with music. Assessment will be carried out in a safe and trusting atmosphere and will focus on the whole process of music studies and on achievement of the objectives set for the studies. Each student's initial skills level will be taken into account in assessment, together with the fact that a student's abilities may shine through in any area of music. Students' self-assessment will form an essential part of assessment. Assessment will focus on students' musical activities at school, not on their musicality.

## Visual Art

### **Grades 1-4**

In visual arts instruction in the first through fourth grades, the pupils are to practise the use of imagination and the making of sensory observations in diverse ways. The approach is playful. The basic content of the instruction encompasses fundamental skills in visual expression, as well as materials and working approaches characteristic of art. The instruction emphasizes the artistic process, whose parts are planning, making a sketch, completing the work, and evaluation. The pupils are encouraged to polish their works, and to keep them afterwards.

### **Objectives**

The pupils will: learn the skills and knowledge necessary in visual expression: making observations, processing ideas, imagining, invention, and creative problem-solving; making and justifying aesthetic choices; and setting one's objectives; learn skills in making a picture and constructing a space, and gain a knowledge of materials; learn to examine and discuss their own and others' pictures, practicing the use of basic concepts of art, and to appreciate various viewpoints on art and visual communication; get to know the visual traditions of their own cultures and foreign cultures within their sphere of experience, the Finnish building tradition, modern art, the important buildings and natural environments in their home communities, architecture, and design; learn to evaluate the aesthetic values, pleasantness, and functionality of their environment; learn to examine the meaning of different media in their own lives; learn to use the tools of visual communication, and to understand the differences between the real and imaginary worlds.

### **Core Contents**

Visual expression and thinking: visual techniques, ways of expression, and materials: painting, drawing, graphics, design, and building; fundamentals of visual composition: balance, tension, rhythm, color, form, space, movement, time, and line; study and evaluation of visual images and practice with using correct terminology when discussing them Artistic knowledge and cultural expertise: visits to local museums or art exhibitions and introduction to an artist's work <sup>a</sup> studying artistic images by creating one's own images and discussing them <sup>a</sup> masters of Finland's golden era; examples of contemporary art and art from different eras. Environmental aesthetics, architecture, and design: introduction to and depiction of nature, buildings, and the building heritage; recognition of changes in the environment; examining, designing, and making objects; three-dimensional construction; making environmental plans and miniature models. The media and visual communication: fundamentals of visual narration: from story to picture, close-up and overview, combining image and text; illustration, comic strips, advertising images, photography, video, and the digital image.

### **Assessment**

The pupils will: know how to give visual form to their thoughts, feelings, and ideas, and to transform their observations into images; know the fundamentals of composition in creating an image and constructing a space, and understand the properties of materials; know how to use key tools and techniques in their own image-making, and to use a sketch as an aid to their work; know how to care for artistic tools and materials; know how to keep a record of their work processes and to use it in self-evaluation; know how to discuss works they and others have made, to justify their artistic preferences, and to use basic concepts of art; know what artists do and know about the works of some Finnish artists as well as visual expression in foreign cultures within their personal spheres of experience; know how to

act at museums and art shows, and with art in different contexts; know how, with guidance, to use works of art, images from the environment, nature and the built environment, books, newspapers, museums, galleries, and the internet as sources of information; recognize and assess aesthetic and ethical values in their school and immediate environment; know what architects and designers do, and know some works of architects and designers; know how to evaluate their use of the media, to make their own choices, and to justify their viewpoints; know how to observe and evaluate the differences between the real and imaginary worlds; know how to use some of the tools of visual communication; know how to work alone and in interaction with others.

### **Grades 5-9**

Visual arts instruction in the fifth through ninth grades stresses a command of media technology and the fundamentals and techniques in visual expression, and the importance of the image as an instrument of expression and communication. With the aid of visual exercises, the instruction enhances the pupils' knowledge of art and art history and their skills in interpreting visual images. The objective is to improve the pupils' comprehension of different cultures and the interaction between them. The learning situations must provide opportunities for the pupils to interact, and to work and experience art together. The objective of instruction is that the pupil's personal work, the recording of the work process, and group assessment develop the pupil's understanding of artistic processes and aid artistic learning and the development of visual thinking.

### **Objectives**

The pupils will: get to know the primary materials, techniques, tools, and ways of expression used in art and visual communication; learn to enjoy expressing their own thoughts, observations, ideas, and feelings in a visual form, and come to understand art's ways of treating various phenomena of life; come to understand the distinctive nature of the artistic process while recording the course of their own work; learn to evaluate their own and others' visual expression and working approaches, such as visual, content, and technical solutions, and to employ the key concepts of art; make good use of cultural services and electronic communication as sources for their work, information acquisition, and experiences; get to know techniques of visual communication and impact and learn to use key tools of visual communication to express one's own thoughts in the media; study and evaluate art, visual communication, and the environment from the aesthetic and ethical perspective; work independently and as a community member in art projects.

### **Core Contents**

Visual expression and thinking: drawing, graphics, painting, ceramics, sculpture, spatial art, and art in the environment; deepening of visual thinking; fundamentals of visual composition: balance, tension, rhythm, form, color, space, movement, time, and line; styles of art and visual symbolism in one's own visual expression; expressing one's own observations, thoughts, and ideas by visual means. Artistic knowledge and cultural expertise: central features of contemporary art, art history, and the visual world of different cultures; guided visits to shows and museums, introduction to an artist's work, and making use of internet cultural services; analysis of images: studying the structure of an artistic image, content interpretation, and art criticism

Environmental aesthetics, architecture, and design: examining the interaction of nature and the built environment, studying the building heritage, and examining and evaluating various environments from the aesthetic, ethical, ecological, and planning perspectives; introduction to the means of expression, stylistic features, and traditions of architecture and design; Introduction to the most important representatives of Finnish architecture and design; observation, planning, and construction of a space;

introduction to the design process; examination of the connection between material and intended use

The media and visual communication: examining the intended use of an image in the media; structural and content analysis of media presentations; photography or digital and video photography; forms of visual narration: special features of illustration, comic strips, and the moving image; graphic design: combining image and word, fundamentals of typography and make-up; advertising channels and means of expression; analysis of films and television program

### **Assessment**

The pupils will: know how to express themselves visually; know how to use means of constructing an image and the main materials and working techniques of the arts and media; know how to choose the techniques and materials most appropriate to the objectives of their work; be able to explain the image-creation process, from sketches to completed works; recognize some key phenomena of the arts and place them in their temporal and cultural contexts; be able to examine and interpret images in art and communication; know how to make good use of artist's visits, visits to exhibitions and museums, and the internees cultural services; be able to distinguish among, assign value to, and assess the aesthetic and ecological features of various environments and objects; know the different phases of the planning and design processes and know how to apply them in their work; recognize cultural and stylistic features in architecture and objects; know the fundamentals of visual communication and media technology: photography or video photography, the processing of digital images, and graphic design; be able to analyze the contents, structure, and visual realization of media presentations; know how to observe and evaluate their own learning, and to benefit in their work from feedback supplied by others; know how to record their work processes and make use of that record in self-evaluation; be capable of independent work and interactive cooperation with others, in accordance with the assignment; know how, with guidance, to use works of art, images of the environment, the natural and built environment, books, newspapers, magazines museums, galleries and the internet as sources of information and experiences.

### **Secondary School**

As part of upper secondary school instruction in visual arts, students will learn to interpret, appreciate and evaluate their own and other visual cultures. The purpose of instruction in visual arts is to develop students' understanding of visual phenomena in society and the environment and of their meanings. Independent artistic work will provide students with opportunities to enjoy art, experience feelings of success and express what is important to them. Instruction will support development of students' imagination, creative thinking and associative skills. Students will be guided to reflect on and justify their own aesthetic and ethical value choices in their own lives, visual arts, the media and the cultural environment. The key objective of instruction is for students to understand the significance of art both in their own lives and in society. Instruction will consolidate students' general learning in visual culture and create sufficient qualifications for further study. Educational contents include visual expression and visual thinking, knowledge of art and cultural competence, environmental planning, architecture and design as well as visual media texts. Instruction aims at internal interaction of the subject, where theoretical and practical contents will complement each other. Educational contents will be combined to create cross-curricular themes and instruction will involve co-operation with different art forms and branches of science. Instruction is based on students' own experience, which they will use to carry out diverse image production and interpretation processes. Co-operation between different subjects will aim to enhance the school environment and increase cultural activities. Through co-operation with local parties, students will acquire cultural and project work skills.

## **Objectives**

The objectives of instruction in visual arts are for students to: learn to recognize, understand and evaluate visual arts and other visual culture in their own lives and in society; recognize the key concepts of visual arts and culture and know how to use these to interpret and assess works of art, visual messages and their own and other people's work and to describe work processes; gain practice in intentional process-related working methods, self-assessment and co-operation; learn to choose different materials, techniques and tools and use these appropriately in their visual expression; be familiar with contemporary art and the history of visual arts understand media culture and its influence on people and society; learn to plan, produce and aesthetically assess the visual contents of media productions and know how to apply media technologies in their own visual work; be familiar with the visual language and history of architecture, design and material. Culture; become aware of the effects of their own actions on nature, cultural landscape, built environments and relevant planning and decision-making processes; be able to use and appreciate cultural services.

## **Assessment**

Assessment in visual arts is a long-term and interactive process. It must provide information about individual students' progress, while encouraging them to express themselves with courage and with confidence in their own visual expression. Instruction in visual arts must develop students' self-assessment skills. The targets of assessment include students' work processes and results, content-related, expressive and technical skills and their ability to apply theoretical knowledge in their own expression. Assessment of visual arts courses will take into account visual and written individual and group assignments, sketches, independent assignments and the overall degree of active participation.

## **Links**

The Finnish National Board of Education (FNBE)

<http://www.oph.fi/english>

National Core Curricula:

[http://www.oph.fi/english/sources\\_of\\_information/publications](http://www.oph.fi/english/sources_of_information/publications)

National Core Curriculum For Upper Secondary Schools:

[http://www.oph.fi/download/47678\\_core\\_curricula\\_upper\\_secondary\\_education.pdf](http://www.oph.fi/download/47678_core_curricula_upper_secondary_education.pdf)

Basic Education in the Arts:

[http://www.oph.fi/english/education/basic\\_education\\_in\\_the\\_arts](http://www.oph.fi/english/education/basic_education_in_the_arts)

1992 Act on Basic Arts Education

<http://portal.unesco.org/culture/fr/files/33844/11779499083Finland.doc/Finland.doc>

Eurydice Study of Arts and Cultural Education at School in Europe

[http://eacea.ec.europa.eu/education/eurydice/documents/thematic\\_reports/113EN.pdf](http://eacea.ec.europa.eu/education/eurydice/documents/thematic_reports/113EN.pdf)

Cultural Policies and Trends in Europe

<http://www.culturalpolicies.net/web/index.php>

# Ireland

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## Disciplines Addressed

Visual Arts, Music, Drama

## Latest Curriculum Drafted

1999

## Original Language of Online Standards

English

The national curricular guidelines for art education in Ireland utilize a number of organizing features:

The standards for each discipline addressed (drama, music, and Visual Art) address that discipline's associated **content strands** – specific methods of student performance including creating, responding, composing, performing, etc. In addition, the national curricular guidelines rely heavily on the **elements and principles** of each discipline studied. Grade-appropriate **concepts and skills** are laid out in detail (and re-presented in the extended overview that follows), and in most cases are structured according to the elements and principles.

Each segment of the national arts curricula addressed cross-curricular connections, although these ideas were presented as being supplementary to the guidelines themselves.

Considering the guidelines themselves are so highly structured, it's somewhat surprising that assessment techniques are only addressed in a very general manner, offering basic guidelines and suggestions for evaluation strategies and techniques, which are not necessarily directly aligned with the guidelines themselves.

## Extended overview

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### Arts Education in Ireland

The paucity of provision for the arts in Irish education is well documented. The Arts Council has had a long history of involvement with the arts in education, from the perspectives of advocacy and policy development, as well as through direct schools programs. There has been a significant improvement in arts provision in the new curriculum for primary schools which bears witness to a welcome and momentous shift in the perspective on the full development of the child: it now remains to resource this adequately. The glaring shortcomings of Irish education particularly in relation to music have been pointed out regularly and recently. The Creativity Engagement Scheme is the latest endeavor in the domain of inter- departmental co-operation to address some of the deficits. In 2006, the Arts Council with the Department of Education and Science published *Artists ~ Schools, Guidelines towards Best Practice in Schools*.

A 2003 Arts Council publication *Supporting Arts in Education* lists and details the programs of 104 funded organizations, 33 local authorities and 10 national cultural institutions engaged in arts education as well as Arts Council awards and opportunities for arts educators. In July 2008 the *Points of Alignment Report* articulated once again the case for arts in education and the role of the Department of Education

in this enterprise. First among its recommendations is the establishment of a national arts-in-education development unit. No developments have been announced since then. However in its ongoing advocacy work the Arts Council published in 2008 a digest of information on 72 research reports published in relation to the arts in education between 1979 and mid-2007 (Arts, Education and Other Learning Settings). Under the aegis of the Library Council a cultural heritage project aimed at creating and making available digital content on a range of cultural and heritage themes is being undertaken. This involves collaboration between libraries, museums, archives and the National Council for Curriculum and Assessment to ensure its complementarity with the school's curriculum in a number of subjects). (Cultural Policies and Trends in Europe)

## Standards and Curriculum Guidelines

### Visual Art

The aims of the visual arts curriculum are

- To help the child develop sensitivity to the visual, spatial and tactile world, and to provide for aesthetic experience
- To help the child express ideas, feelings and experiences in visual and tactile forms
- To enable the child to have enjoyable and purposeful experiences of different art media and to have opportunities to explore, experiment, imagine, design, invent and communicate with different art materials
- To promote the child's understanding of and personal response to the creative processes involved in making two and three-dimensional art
- To enable the child to develop the skills and techniques necessary for expression, inventiveness and individuality
- To enable the child to experience the excitement and fulfilment of creativity and the achievement of potential through art activities
- To foster sensitivity towards and enjoyment and appreciation of the visual arts
- To provide opportunities for the child to explore how the work of artists and craftspeople might relate to his/her own work.

The national visual art curriculum is organized around six strands of art media through which the child can explore, respond to and interpret the world visually:

- *Drawing*
- *Paint and colour*
- *Print*
- *Clay*
- *Construction*
- *Fabric and fibre.*

An overview of the concepts and skills that guide instruction in each grade band level follow. It is notable that they use the visual elements (line, shape, form, colour/tone, texture, pattern/rhythm, and spatial organization) as an organizing feature.

In addition to these broad lists of concepts and skills, the national teacher guidelines offer extensive age-appropriate suggestions for both **creating** and **responding to** works of art in these six strands of

media. The full text of the teacher guidelines can be found at:  
[http://www.ncca.ie/uploadedfiles/Curriculum/VisArt\\_Curr.pdf](http://www.ncca.ie/uploadedfiles/Curriculum/VisArt_Curr.pdf)

### **Infant Classes**

Concepts and skills for infant classes:

**An awareness of line:** begin to discover that lines can have a variety of qualities and can make shapes - create movement with lines • begin to represent familiar figures and objects with free lines and shapes

**An awareness of shape:** begin to develop sensitivity to qualities of flat shape • invent and work with shapes that have a variety of characteristics

**An awareness of form:** become aware of the three-dimensional nature of form and of form in objects • handle, feel, manipulate and begin to form clay

**An awareness of colour and tone:** become sensitive to colour in his/her surroundings • recognise and mix primary colours and tones • distinguish between obviously light and dark colours • use colour expressively

**An awareness of texture:** begin to explore the relationship between how things feel and how they look • create texture with a variety of materials and tools •

**An awareness of pattern and rhythm:** become aware of pattern and rhythm in his/her visual surroundings and in his/her work in repeated use of line types and shapes

**An awareness of space:** become aware of how people and objects take up space • examine simple structures in the visual environment • begin to make basic structures

### **First and Second Classes**

Concepts and skills for first and second classes:

**An awareness of line:** recognize that lines have various properties and can create shapes, textures, patterns, movement • look closely at the linear qualities of objects in the surroundings • develop personal symbols (a schema) to represent familiar figures and objects visually

**An awareness of shape:** become sensitive to shape in the visual environment • become aware of outline shape, silhouette and shadow shapes • invent and experiment with shape in compositions in collage, print, drawing and painting

**An awareness of form:** become aware of the three-dimensional nature of form in the visual environment • explore the relationships between the parts and the whole form experiment with balance - express understanding of form in clay

**An awareness of color and tone:** develop sensitivity to color in the visual environment • begin to analyze colors and mix them more purposefully • distinguish between tone and pure color (hue) • use



color and tone to create unity and emphasis in compositions use tones of one color to create effects

**An awareness of texture:** explore the relationship between how things feel and how they look • create variety in surface textures using a range of materials and tools

**An awareness of pattern and rhythm:** recognize pattern in the visual environment snail shells, clouds, leaves, lichen on a wall, flowers, bricklaying, railings, fields, circus tent • become aware of repetition and variation in his/her own work and in the work of others in line, shape, color, form

**An awareness of space:** develop awareness of how people and objects take up space • begin to show relationships between objects and figures in drawings and paintings and show some sense of scale making distant objects smaller by placing them on higher levels on the page • begin to develop a practical understanding of structure through construction activities.

### **Third and Fourth Classes**

#### **Concepts and skills for third and fourth classes:**

**An awareness of line:** recognize that lines can have varying qualities and can create shapes, textures, patterns, rhythms and movement • look closely at and interpret the visual environment with increased sensitivity to materials and tools • begin to show more keenly observed action in figure drawing and painting • begin to use line sketches and diagrams to clarify design ideas to be interpreted in three-dimensional form

**An awareness of shape:** become sensitive to shape and to relationships between shapes in the visual environment • invent and experiment with a variety of shape characteristics to create movement, balance, contrast, emphasis and/or a sense of space in drawings, paintings, print, collage and appliqué.

**An awareness of form:** recognize the three-dimensional nature of form in objects around us • explore the relationships between the parts and the whole of a complex form balance, symmetry, asymmetry, rhythm, movement, the play of light and shade, aesthetic satisfaction • interpret form, creating surface texture in line, pattern and rhythm • use malleable materials as media in which to design and invent

**An awareness of color and tone:** develop sensitivity to color and tone in the visual environment • analyze and mix increasingly subtle colors and tones • become aware of the effects of warm and cool colors, of complementary and harmonious colors and of variations in tone • begin to use color and tone to create rhythm, emphasis, contrast and/or spatial effects in two and three-dimensional work

**An awareness of texture:** explore the relationship between how things feel and how they look • create variety and contrast in surface texture using a range of materials and tools • experiment in interpreting texture in drawing and painting

**An awareness of pattern and rhythm:** discover and explore pattern in nature and in the visual surroundings • recognize and purposefully use repetition and variation of line, shape, texture, color and tone in two and three-dimensional work

**An awareness of space:** develop awareness of how people and objects occupy space • create space and depth in drawings and paintings by diminishing sizes of figures and objects further away by overlapping • develop an understanding of how spaces can be organized through experience of construction.

### **Fifth and Sixth Classes**

#### **Concepts and skills for fifth and sixth classes:**

**An awareness of line:** recognize that lines can have varying qualities, e.g. of density, texture, pattern and direction, and can create shapes and suggest movement, rhythm and form • use line expressively and with greater sensitivity to materials and tools • interpret the human figure and progress beyond personal symbols (or schema) • demonstrate more concentrated observation in interpreting the visual world • use drawings and diagrams to solve design problems and to clarify and develop ideas to be carried out in another medium

**An awareness of shape:** be sensitive to shape in the visual surroundings • invent and experiment with a variety of shapes to create rhythm, balance, contrast, emphasis and/or a sense of space in drawings, paintings and other media • focus sometimes on shape, edges and layout on the picture plane without emphasis on depth • use overlapping shapes and scale to suggest three-dimensional depth

**An awareness of form:** notice the three-dimensional nature of form and explore the relationships between the parts and the whole in complex forms • analyze and interpret the human figure and the structure of the human head in clay - develop the surface of a clay form using line, rhythm, texture and pattern - use three-dimensional materials as media in which to design and invent.

**An awareness of color and tone:** develop sensitivity to subtleties in color and tone in the visual environment • develop awareness of the effects of warm and cool colors, of complementary and harmonious colors and of variations in tone • mix and use subtle colors and tones and create rhythm, emphasis, contrast, spatial effects, mood and atmosphere in two and three dimensional work

**An awareness of texture:** explore the relationship between how things feel and how they look • create variety, contrast and emphasis in surface textures using a range of materials and tools • use a variety of drawing instruments to suggest texture from observation of objects

**An awareness of pattern and rhythm:** analyze pattern in the visual environment through drawing, painting and other media • use repetition and variation of line, shape, texture, color and tone to create contrasting and harmonious effects

**An awareness of space:** continue to develop awareness of how people and objects occupy space - develop basic understanding of aerial and linear perspective (spatial organization) • design and construct a model with multiple spaces, open and closed with cells, rooms, enclosures.

## Assessment

The national curriculum appears to have no formal, mandated assessment strategies, but the curriculum guidelines offer the following suggestions for visual arts assessment:

Assessment should be concerned with:

- The child's ability to make art
- The child's ability to look with understanding at and respond to art works.
- The quality of the child's engagement with art

All three are interrelated and are assessed on the basis of

- perceptual awareness
- expressive abilities and skills
- critical and aesthetic awareness
- disposition towards art activities.

(extended definitions and examples of each of the above are offered in the full text PDF linked above)

The curriculum additionally offers suggestions for a range of assessment tools, including:

- teacher observation
- teacher-designed tasks
- work samples, portfolios and projects
- curriculum profiles.

## Music

Ireland's national music curriculum is divided into the same four grade bands that are represented in the visual art standards.

Whereas the Visual Art guidelines were divided into six media, and further subdivided into guidelines for looking at/responding to and creating art in these media, the music guidelines are divided into three content strands:

- Listening and responding
- Performing
- Composing

The concepts and skills are structured according to the elements of music: pulse, duration, tempo, pitch, dynamics, structure, timbre, texture, and style.

## Infant Classes

**Concepts and skills for infant classes:**

**A sense of pulse** • show a steady pulse or beat (e.g. marching, tapping, clapping)

**A sense of duration** • listen to and imitate patterns of long and short sounds

**A sense of tempo** • understand and differentiate between fast and slow rhythmic and melodic patterns

**A sense of pitch** • understand and differentiate between high and low sounds • imitate melodies

**A sense of dynamics** • understand and differentiate between loud and soft sounds

**A sense of structure** • understand 'start' and 'stop'

**A sense of timbre** • play with and explore a variety of sound-making materials • classify sounds by the way they are produced

**A sense of texture** • listen and respond to sounds from one source and from more than one source

**A sense of style** • listen and respond to music in different styles.

### **First and Second Classes**

#### **Concepts and skills for first and second classes:**

**A sense of pulse** • show a steady pulse or beat (e.g. marching, clapping) • understand and differentiate between music with a steady pulse or beat and music without a strong beat

**A sense of duration** • listen to, imitate and perform simple rhythm patterns which include silences

**A sense of tempo** • understand and differentiate between fast and slow rhythmic and melodic patterns, getting faster, getting slower

**A sense of pitch** • understand and differentiate between high and low sounds, same, different • imitate melodies • perceive the contour (shape) of melodies

**A sense of dynamics** • understand and differentiate between loud and soft sounds, getting louder, getting softer

**A sense of structure** • understand beginning, middle and end • identify an obviously different or repeated section

**A sense of timbre** • explore a variety of sound-making materials • classify instruments by the way the sound is produced • differentiate between obviously different sounds and instruments triangle, drum

**A sense of texture** • listen and respond to sounds from one source and from more than one source

**A sense of style** • listen and respond to music in different styles.

### **Third and Fourth Classes**

#### **Concepts and skills for third and fourth classes:**

**A sense of pulse** • show a steady pulse or beat (keeping time to the music) • understand and differentiate between music with a steady pulse or beat and music without a strong beat • discover and recognize strong and weak beats • discover two-beat time (like a march), three-beat time (like a waltz) and six-eight time (like a jig)

**A sense of duration** • listen to, imitate and perform patterns of long and short sounds and silences

**A sense of tempo** • understand and differentiate between fast and slow rhythmic and melodic patterns, getting faster, getting slower

**A sense of pitch** • understand and differentiate between high and low sounds, same, different, repeated • imitate melodies • perceive the contour (shape) of melodies (the general shape of a short, simple melody represented on a staff)

**A sense of dynamics** • understand and differentiate between loud and soft sounds, getting louder, getting softer • select appropriate levels of loud and soft in performing

**A sense of structure** • understand beginning, middle and end • identify a different or repeated section • respond with a sense of phrase (observe the natural divisions in music)

**A sense of timbre** • explore, classify and differentiate between different sounds and

Instruments • identify some families of instruments

**A sense of texture** • recognize differences between single sounds and combined sounds when listening

**A sense of style** • listen and respond to music in a wide range of styles.

### **Fifth and Sixth Classes**

#### **Concepts and skills for fifth and sixth classes:**

**A sense of pulse** • show a steady pulse/beat • understand and differentiate between music with a steady pulse or beat and music without a strong beat • recognize strong and weak beats

• identify two-beat time (like a march), three-beat time (like a waltz) and six eight time (like a jig) in moving to music

**A sense of duration** • listen to, imitate and perform patterns of long and short sounds and silences

**A sense of tempo** • understand and differentiate between fast and slow rhythmic and melodic patterns, getting faster, getting slower

**A sense of pitch** • understand and differentiate between high and low sounds • imitate melodies • perceive the contour (shape) of melodies (general shape of a melody on a staff, movement by steps or by leaps)

**A sense of dynamics** • understand and differentiate between loud and soft sounds, getting louder, getting softer • select appropriate levels of loud and soft in performing

**A sense of structure** • identify a contrasting or repeated section • respond with a sense of phrase (observe the natural divisions) • recognize simple form (e.g. ABA, where A represents the first section and B a second, contrasting section)

**A sense of timbre** • explore and differentiate between different sounds and instruments • identify families of instruments

**A sense of texture** • recognize single sounds from combined sounds, visually (from graphic or standard notation) or aurally (when listening)

**A sense of style** • listen and respond to music in a wide range of styles • differentiate between clearly contrasting styles (e.g. folk and flamenco guitar playing).

The PDF of the national curriculum guidelines offer extensive specific suggestions for lessons and activities that link the elements to the three content strands (listening, composing, performing) in age-appropriate ways.

### **Assessment**

Once again, no official assessment strategies or methodologies appear to be mandated, but there are suggestions of ways to evaluate student progress using the three content strands (listening, composing, performing) as an organizer.

## Drama

In keeping consistent with the rest of Ireland's national arts curriculum guidelines, the drama guidelines are structured according to four grade bands. Whereas other disciplines organized standards according to multiple content strands, the drama curriculum is guided by one major strand: "Drama to explore feelings, knowledge, and ideas, leading to understanding," but this idea is further broken down into three "strand units" of student performance:

- Exploring and making drama
- Reflecting on drama
- Cooperating and communicating in making drama

The drama curriculum additionally defines the "elements of drama," although the concepts and skills listed for each grade band are not as closely aligned with these elements as they are in the other disciplines. The elements are: **belief, role and character, action, place, time, tension, significance, and genre.**

### Concepts and Skills

#### Infant Classes

The child should be enabled to:

- develop the instinct for make-believe play into drama
- develop the ability to play in role as an integral part of the action
- experience how the use of space and objects can help to create the reality of the make-believe world
- experience how the fictional past and the desired fictional future influence the present dramatic action  
develop awareness of how he/she, as part of a group, helps to maintain focus in the dramatic action
- develop awareness of tension in the drama

#### First and Second Classes

The child should be enabled to

- use the ability to play at make-believe to enter fully into participation in drama  
use his/her emerging awareness of the differences in people in order to begin to develop an understanding
- experience how context is built and a drama reality created through the use of space and objects
- experience how the fictional past and the desired fictional future influence the present dramatic action
- develop the ability to help maintain the focus in the dramatic action
- begin to see how tension adds to drama the suspense that ensures the interest of the participants

#### Third and Fourth Classes

The child should be enabled to:

- enter into the fictional dramatic context with the same spontaneity and freedom that he/she has earlier applied to make-believe play
- understand the relationship between role and character and develop the ability to hold on to either role or character for as long as the dramatic activity requires
- discover how the use of space and objects can help in building the context and in signifying dramatic themes
- explore how the fictional past and the desired fictional future influence the present dramatic action
- begin, as a member of a group, to include in drama activity the elements of tension and suspense
- begin the process of using script as a pre-text

### **Fifth and Sixth Classes**

The child should be enabled to:

- enter appropriately and with facility, whether watched or unwatched, into the fictional dramatic context
- extend playing in role and in character to include the ability to accept and maintain a brief that has been decided on by the teacher, the group or himself/herself
- discover how the use of space and objects helps in building the context and in signifying the drama theme
- explore how the fictional past and the desired fictional future influence the present dramatic action
- become adept at implementing the playing rules that maintain focus in dramatic action
- help to plan dramatic activity to include the particular tension and suspense appropriate to the theme being explored
- become comfortable with script and understand the basic processes by which script becomes action
- distinguish between various genres, such as comedy, tragedy, fantasy

### Links

Visual Arts Curriculum

[http://www.ncca.ie/uploadedfiles/Curriculum/VisArt\\_Curr.pdf](http://www.ncca.ie/uploadedfiles/Curriculum/VisArt_Curr.pdf)

Music Curriculum

[http://www.ncca.ie/uploadedfiles/Curriculum/Music\\_Curr.pdf](http://www.ncca.ie/uploadedfiles/Curriculum/Music_Curr.pdf)

Drama Curriculum

[http://www.ncca.ie/uploadedfiles/Curriculum/Primary\\_Drama\\_Curriculum.pdf](http://www.ncca.ie/uploadedfiles/Curriculum/Primary_Drama_Curriculum.pdf)

National Curriculum and Assessment

[http://www.ncca.ie/en/Curriculum\\_and\\_Assessment/Early\\_Childhood\\_and\\_Primary\\_Education/Primary\\_School\\_Curriculum/Download\\_Primary\\_School\\_Curriculum/Primary\\_School\\_Curriculum.html](http://www.ncca.ie/en/Curriculum_and_Assessment/Early_Childhood_and_Primary_Education/Primary_School_Curriculum/Download_Primary_School_Curriculum/Primary_School_Curriculum.html)

# Japan

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Disciplines Addressed

Handy Crafts, Fine Arts, Music

Latest Curriculum Drafted

2008

Original Language of Online Standards

English

The governmental education websites of Japan do not contain specific curricula. Instead there is a great deal of data on bureaucratic hierarchies, certification requirements, money allocated, and hours mandated for instruction in the various arts.

There are, however, general aims set out for arts education. There are “**key phrases**” for the objectives of the “Course of Study for Arts”: encouraging a love for the arts, enhancing appreciation for the arts, cultivating fundamental abilities, and enriching sentiments. There is a recognition that arts education follows along two basic pathways: the expression of feelings through hands-on activities, and the cultivation of aesthetic response and understanding. Both are understood as crucial to the development of creativity. There is a recognition of the importance of Japanese traditional arts and how these are linked to the Japanese identity. It is from this identity that other cultures may be appreciated.

Mandated hours of instruction in the arts decline through the primary and secondary school years from a high of 70 hours each for Arts and Handicrafts and Music in the second primary year down 50 hours each by the 6<sup>th</sup> year and to a low of 35 hours each by the end of the third year of secondary school.

## Extended overview

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The Fundamental Law for the Promotion of Culture and the Arts, which was enacted in 2001, has stipulated the policies the Japanese nation ought to adopt for promoting culture and arts, such as the arrangement of education and research institutions concerned with culture and arts, and improving education related to culture and arts such as experiential learning concerned with culture and arts.

Elementary and secondary education in Japan is divided respectively into elementary schools, which offer normal elementary education to children from age 6 to 12 in accordance with their physical and mental development, and into lower secondary schools, which implement regular secondary education on top of elementary school education to children aged 12 to 15 in accordance with their physical and mental development, and upper secondary schools as institutions for the latter half of the secondary education.

Ministry of Education, Culture, Sports, Science and Technology (MEXT) lays down the subjects to be offered in elementary, lower secondary and upper secondary schools, as well as the standard number of yearly school hours for each subject in these schools.



MEXT also specifies objectives and standard content of each subject or each area of school activity in the “Courses of Study”, which present national guidelines for the curriculum for each of the four school levels: kindergarten, elementary school, lower and upper secondary school. The content of the Courses of Study for the respective schools is prescribed and announced by the MEXT based on reports made by his/her advisory organ, the Central Council for Education.

Each school organizes and implements its own curriculum in accordance with the provisions of the relevant statutes and the Courses of Study, and also in due consideration of the actual circumstances of the school and the locality in which it is located, as well as of the characteristics of children enrolled and the stage of their mental and physical development. (Cultural Policies and Trends in Europe)

## Standards

### **The Constitution of Japan and the Fundamental Law of Education**

Fundamental principles for Japanese education are defined in the Constitution of Japan enacted in 1946 and the Fundamental Law of Education enacted in 1947. Article #26 of the Constitution of Japan stipulates “All people shall have the right to receive an equal education corresponding to their abilities, as provided for by law.” Based on this spirit, more specific provisions relating to the school system, educational administration, financial support and other matters are specified and many other education laws and regulations through the Fundamental Law of Education and the School Education Law.

### **The Fundamental Law for the Promotion of Culture and the Arts**

The Fundamental Law for the Promotion of Culture and the Arts, which was enacted in 2001, has stipulated the policies the Japanese nation ought to adopt for promoting culture and arts, such as the arrangement of education and research institutions concerned with culture and arts, and improving education related to culture and arts such as experiential learning concerned with culture and arts.

### **Arts Education in Elementary and Secondary Schools**

#### **General Framework**

Elementary and secondary education in Japan is divided respectively into elementary schools, which offer normal elementary education to children from age 6 to 12 in accordance with their physical and mental development, and into lower secondary schools, which implement regular secondary education on top of elementary school education to children aged 12 to 15 in accordance with their physical and mental development, and upper secondary schools as institutions for the latter half of the secondary education. Ministry of Education, Culture, Sports, Science and Technology (MEXT) lays down the subjects to be offered in elementary, lower secondary and upper secondary schools, as well as the standard number of yearly school hours for each subject in these schools. MEXT also specifies objectives and standard content of each subject or each area of school activity in the “Courses of Study”, which present national guidelines for the curriculum for each of the four school levels: kindergarten, elementary school, lower and upper secondary school. The content of the Courses of Study for the respective schools is prescribed and announced by the MEXT based on reports made by his/her advisory organ, the Central Council for Education. Each school organizes and implements its own curriculum in accordance with the provisions of the relevant statutes and the Courses of Study, and also in due consideration of the actual circumstances of the school and the locality in which it is located, as well as of the characteristics of children enrolled and the stage of their mental and physical development.

Tables 1 and 2 present the subjects to be taught in elementary and lower secondary schools, as well as the national standard number of yearly school hours to be allocated to each subject, which are stipulated in implementation regulations of the School Education Law. Students in upper secondary school usually complete an elective from among Music, Fine Arts, Crafts Production, and Calligraphy.

**Table 1 Standard Number of Yearly School Hours in Elementary Schools**

	Art and Handicrafts	Music	Life Environment Studies	Period of Integrated Study
1st Year	68	68	102	-
2nd Year	70	70	105	-
3rd Year	60	60	-	105
4th Year	60	60	-	105
5th Year	50	50	-	110
6th Year	50	50	-	110

Note: One unit school hour is a class period of 45 minutes.

**Table 2 Standard Number of Yearly School Hours in Lower Secondary Schools**

	Fine Arts	Music	Elective subjects	Period of Integrated Study
1 <sup>st</sup> Year	45	45	0-30	70-100
2 <sup>nd</sup> Year	35	35	50-85	70-105
3 <sup>rd</sup> Year	35	35	105-165	70-130

Note: One unit school hour is a class period of 50 minutes.

### **The Features of the Course of Study**

The Course of Study, which provides statutory national curriculum standards for each subject, has been revised approximately every 10 years in accordance to such influences as changes in the pupils and students' situation and environment, changes in the social demands of education, and trends of education. MEXT revised the current Course of Study in 1998 and it has been implemented since 2002. However, this Course of Study is undergoing a careful scrutiny as the Minister of Education, Culture, Sports, Science and Technology requested the Central Council for Education in February this year, 2005 to consider its revision.

The theoretical background of the Course of Study derives not only from the expertise of teachers but also from pedagogical, psychological, sociological and individual disciplinary theories. Also, the latest neuro-psychological (brain science) approach is an important background study for the Course of Study. This approach explains how pupils and students perceive and deal with arts. To give an illustration, music was perceived by the right hemisphere of the brain had been a generally accepted idea. However, recent studies clearly show that both hemispheres are used in pupils and students' experiences of music. Through music learning, pupils and students can develop both affective and intellectual aspects. As a result, pupils and students can not only develop their thinking abilities and judging abilities, but also enrich their aesthetic sentiments. Such brain functions are always supported by pupils and students' sensitivities. As the Course of Study takes

such areas into account, it does refer to what teachers should deal with in class to enhance the qualities and abilities of pupils and students. In the cultivation of pupils and students' artistic qualities and abilities, arts subjects contribute to the holistic education of pupils and students and to character building.

**The key phrases in the objectives of the Course of Study for Arts subjects are the following:**

- Encouraging a love for the arts
- Enhancing appreciation for the arts
- Cultivating fundamental abilities
- Enriching sentiments

The fundamental abilities do not refer only to knowledge and skills (e.g. reading and writing notation, skills to play musical instruments). In the Course of Study, the fundamental abilities also refer to the abilities of pupils and students to express their feelings, imagination, and thinking by such means as writing, drawing, performing, and making (expressive skills), and to the abilities of pupils and students to recognize positively strengths and aesthetic values. To cultivate the fundamental abilities, pupils and students' creative activities are crucial, because such activities are the very basis of other activities. It is not too much to say that they can change pupils and students from being "successors to a culture" which includes Japanese, Eastern and Western traditions, to "creators of a future culture".

Over the past decades, MEXT have reconsidered the values of Japanese traditional arts. It believes that pupils and students' realization of the values of Japanese traditional arts leads to the establishment of their identities as Japanese as well as establishment of a platform from where they understand other cultures and values.

## **Initial Training**

### **Belief in certificates and the curriculum accreditation system**

Teachers must be persons who possess a certificate bestowed in accordance with the Education Personnel Certificate Law (belief in certificates) A teacher's certificate (regular certificate) is bestowed by the relevant prefectural board of education to the recipient who has acquired the basic qualifications, such as a Bachelor's degree, and has completed the required subjects in a university curriculum recognized by MEXT as essential for a teacher's certificate.

### **Types of certificates**

The types of certificates are classified by the kind of school. The certificates for secondary schools are further classified by the type of subject.

### **Examples of Support for Promotion of the Arts**

The following are examples of support for promotion of the arts in terms of education at the national level by the Agency of Cultural Affairs.

Program for the promotion of activities enabling children to experience culture and arts

The following projects are implemented under "Program for the Promotion of Activities Enabling Children to Experience Culture and Arts" (the New Century Arts Plan) in an attempt to have children gain moving experiences and to foster them as richly sensitive human beings by having them come into direct contact with real art and culture and participate in creative activities.

### **Ensuring opportunities to view authentic stage arts**

Performance guidance is offered by performing arts groups, etc. so that children get to appreciate outstanding theatrical art. Opportunities are also provided for children to participate in workshops and joint performances with such groups and to come into close contact with true stage art.

### **Promotion of cultural activities at schools**

Children's interest in the arts is raised by moves like dispatching artists who are carrying out quite outstanding activities and the preservers of traditional arts for the schools in their areas of origin, presentations of outstanding skills, and lectures on the joy cultural activities and regional pride, etc. Moreover, providing opportunities to present the results of cultural activities to children can give them a consciousness of goals and have them participate in cultural club activities.

### **Support for hands-on cultural projects**

The Agency of Cultural Affairs is drawing up programs allowing children to come into direct contact with and experience diverse and variegated culture casually year round by providing opportunities for them to touch upon and experience diverse and variegated culture throughout the year within the scope of their daily lives. And it has been supporting their implementation as model projects. (47 model regions nationwide.

### **Support for Cultural Facilities**

- Projects that are conducted in collaboration with multiple cultural facilities and schools as central houses in the locality.
- Joint research/training projects carried out in collaboration with other fine arts museums/museums and schools in the region and projects like exhibitions that are the focus of rotating exhibitions to schools and cultural facilities, etc.
- Projects such as the development of advanced exhibition/education and dissemination methods.
- Development of exhibition/education and dissemination methods that make use of IT, etc., development of educational materials for use in hands-on activities (experiential-type education and dissemination activities carried out by curators, etc. who visit schools)

### **Links**

The Present State of Arts Education in Japan

[http://portal.unesco.org/culture/en/files/30586/11438119363AKIYAMA\\_TAKASU\\_JAPAN.doc/AKIYAMA\\_TAKASU\\_JAPAN.doc](http://portal.unesco.org/culture/en/files/30586/11438119363AKIYAMA_TAKASU_JAPAN.doc/AKIYAMA_TAKASU_JAPAN.doc)

MEXT Ministry of Education, Culture, Sports, Science and Technology 2010

[http://www.mext.go.jp/list\\_001/list\\_016/\\_icsFiles/afieldfile/2010/09/08/mext\\_2010\\_e.pdf](http://www.mext.go.jp/list_001/list_016/_icsFiles/afieldfile/2010/09/08/mext_2010_e.pdf)

Report from Japan: Art, Education, and Community

[http://ed.arte.gov.tw/uploadfile/periodical/2266\\_00370062.pdf](http://ed.arte.gov.tw/uploadfile/periodical/2266_00370062.pdf)

# Netherlands

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## Disciplines Addressed

Visual Arts, Music, Drama

## Latest Curriculum Drafted

2007

## Original Language of Online Standards

English

In primary school, there is particular emphasis on “cultural heritage” or “cultural inheritance” defined as “the physical remains of history.” This heritage is considered on both national and local levels. Art education is conceived at least partly as active partnership schools and arts organizations, artists, and the community. There is a system of vouchers that allows students to attend cultural events either free or in a subsidized fashion.

There is little in the way of explicit standards for the Netherlands. There are, as in all the national curricula and standards, broad, very generalized learning goals (“core objectives”) that encourage engagement with materials, practices, and techniques using “images, language, music, games and movement to express their feelings and experiences.” (Developing artistic knowledge, skills, and expression are conflated.) Pupils also “learn to reflect upon their own work and the work of others.”

At the secondary school level, the core objectives emphasize the similarities between the different artistic disciplines. Students learn to “research and apply” expression in the different disciplines “in order to express their own feelings, record experiences, shape imagination, and realize communication.” Students learn to present their work, report on their participation in artistic activities. They learn to reflect on their own work and others, “including artists”.

## Extended overview

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Arts and cultural education is a key instrument to promote cultural participation. Since 1945, students of secondary education visit museums, theatres and concerts, mostly as a part of voluntary extra-curricular activities. In the past decades several attempts were made by the government to intensify the contacts between schools and the professional arts. In 1998 this policy entered a new phase when "Arts and Cultural Education" was introduced as a compulsory subject in the highest classes of HAVO (senior general secondary education) and VWO (pre-university education). In pre-vocational secondary education, VMBO, a similar subject was implemented in 2003.

The introduction of arts and cultural education as a new subject was part of a large-scale innovation in Dutch secondary education. The general goal is that students learn to make a motivated choice of cultural activities that are meaningful to them. The core of the subject is the participation in cultural activities: in other words, students should experience culture. The government helps to cover the expenses of these cultural visits by providing each student with an amount of about 20 Euros in vouchers that can be used as payment in museums, theatres, cinemas, etc. Practical arts activities (such as studio art, singing, dancing etc.) only form a small part. They are meant to support the preparation and "digestion" of cultural activities, but they are no ends in themselves. In August 2006, the Minister of Culture, Maria van der Hoeven, announced that the voucher system will be replaced by a culture card. All secondary school pupils will receive a cultural card with an annual budget of 15 Euros, for free entry

to museums, theatre, concerts or film. Other parties, such as municipalities, parents or companies, can top up the card. The culture card will be introduced at the start of the school year 2008/2009.

Arts and Cultural Education in secondary education is preferably taught by a team of teachers of different subjects, such as mother language, foreign languages, visual arts, music and drama.

At primary school, children take the following "expressive" subjects: language usage, music, drawing, handicrafts and games and movement. What the children learn in each subject is specified. Within arts and cultural education the emphasis varies from one school to another. Some schools will use artists for various projects. Others organize projects in which reading is approached not just as a technical skill but also as a cultural activity. Roughly 80 percent of primary schools make use of so called "art menus", i.e. programs of 6 to 8 cultural activities. These might include a tour of a museum, attending a performance at a youth theatre or a visit to the cinema.

In order to raise the quality of the teaching in arts and culture education, for some years now, emphasis is put on arts and cultural education in teacher training programs for primary and secondary level and post-graduate teacher training. Stressing the importance of these programs, and offering more possibilities to such programs, is part of the 10 point cultural participation plan Minister of Culture Ronald Plasterk introduced in his policy memorandum Art for Life's Sake [Kunst van leven, 2007] (for other points in the 10 point cultural participation plan. (Cultural Policies and Trends in Europe)

A description (though a sort of cryptic one) of World Standards and Benchmarking in the arts (as well as other information that may be useful for other curriculums) can be found in the publication "Arts and Cultural Education in the Netherlands."

## Standards

### Primary School

#### Characteristics

Art education helps children become acquainted with the artistic and cultural aspects of their world. This domain is especially concerned with those aspects of cultural heritage that people have used during the course of time to give form and meaning to their existence. Another thing art education is concerned with is the acquisition of some knowledge of the present-day artistic and cultural diversity. This takes place both in school and via regular interaction with the outside world. Through art education, children learn to open their minds: they observe paintings and sculptures, they listen to music, they enjoy language and movement. Art education also encourages them to appreciate cultural and artistic works of expression in the world around them. Furthermore, they learn to express themselves, using the means linked to the artistic domain: They learn to investigate the expressive possibilities of various materials by means of aspects such as color, form, space, texture and composition; they make drawings and three-dimensional works; they learn songs and use rhythmic instruments to support their singing; they play and move. Wherever possible, subjects are used that are linked to those in other learning areas. This way, education becomes more cohesive and therefore more meaningful for pupils. But above all, the authentic contribution made by art education is to stimulate children in their development.

#### Core objectives

- The pupils learn to use images, language, music, games and movement to express their feelings and experiences and to communicate with.
- The pupils learn to reflect upon their own work and the work of others.

- The pupils acquire knowledge about and learn to appreciate aspects of cultural heritage.

## **Secondary School**

### **Characteristics**

The five core objectives for the part of art and culture emphasize the similarities among the different artistic disciplines. The purpose is to broadly orientate on art and culture. These core objectives also indicate a variation in activities: making and presenting own work, experiencing and placing the work of others, reporting activities, and reflecting own and other people's work.

### **Core objectives**

- By using elementary skills, the pupil learns to research and apply the power of expression of different artistic disciplines, in order to express his own feelings, record experiences, shape his imagination, and realize communication.
- The pupil learns to present his own artistic work, individually or as a part of a group, to third parties.
- On the basis of some background knowledge, the pupil learns to look at the visual arts, listen to music, and watch and listen to theatre, dance and film performances.
- Using visual and auditory means, the pupil learns to report about his participation in artistic activities, as a spectator or participant.
- The pupil learns to reflect upon his own work and the work of others, including artists, orally or in writing.

## **Links**

Arts and Cultural Education in the Netherlands

[http://english.minocw.nl/documenten/netwerken\\_verbindingen.pdf](http://english.minocw.nl/documenten/netwerken_verbindingen.pdf)

Educations System of the Netherlands

[http://english.minocw.nl/documenten/en\\_2006\\_2007.pdf](http://english.minocw.nl/documenten/en_2006_2007.pdf)

Core Objectives of Primary Education

<http://english.minocw.nl/documenten/core%20objectives%20primary%20education.pdf>

Core Objectives of Secondary Education

<http://english.minocw.nl/documenten/core%20objectives%20secondary%20education.pdf>

Key Figures, Education, Culture and Science

<http://english.minocw.nl/documenten/key%20figures%202004-2008.pdf>

Working in Education 2008

[http://english.minocw.nl/documenten/OCW\\_WiO\\_08.pdf](http://english.minocw.nl/documenten/OCW_WiO_08.pdf)

Summary Source:

<http://www.culturalpolicies.net/web/index.php>

Eurydice Study of Arts and Cultural Education at School in Europe

[http://eacea.ec.europa.eu/education/eurydice/documents/thematic\\_reports/113EN.pdf](http://eacea.ec.europa.eu/education/eurydice/documents/thematic_reports/113EN.pdf)

# New Zealand

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## Disciplines Addressed

Dance, Drama, Music/Sound Arts, Visual Arts

## Latest Curriculum Drafted

2007

## Original Language of Online Standards

English

The national curriculum and standards for all subjects in New Zealand are structured in eight bands that roughly correspond to grade levels but that allow for considerable overlap. This recognizes that students will develop at different rates for each subject particularly those with special needs, who are gifted, and English language learners:

The levels are conceived of dynamically as a spiraling process that revisits and builds on previous levels with increasing sophistication and complexity as students' knowledge and skills develop.

The arts curriculum is divided into four disciplines at each level: dance, drama, music-sound arts, and visual arts. Each art has its own standards at each level. The standards are further divided into four general **conceptual categories** at each level:

- **Understanding the arts in context:** arts from a variety of cultures, historical and social contexts
- **Developing practical knowledge:** materials, processes, instruments, elements and principles
- **Developing ideas:** generated through cycles of action and reflection
- **Communicating and interpreting:** sharing, describing, performing, responding

Within the curriculum document there is discussion of "teacher actions that promote learning". The ideals of this pedagogy are defined in general terms:

- Create a supportive learning environment
- Encourage reflective thought and action
- Enhance the relevance of new learning
- Facilitate shared learning
- Make connections to prior learning and experience
- Provide sufficient opportunities to learn
- Inquire into the teaching-learning relationship

The use of Information Communication Technology (ICT) is supported in New Zealand's standards.



## Extended overview

New Zealand is becoming increasingly multicultural and its school population progressively diverse. Ministry of Education policy documents present policy and curriculum direction which acknowledge the value of New Zealand's bicultural identity and multicultural society. These policies impact on the field investigated, secondary school art education. Developed under the influence of neo-liberal political theory, which emphasizes economic sustainability rather than principles of social justice, they raise issues of the position and value of art education in the contemporary age of globalization. Cultural theorists claim that schooling has a responsibility to educate for an equitable democratic society. Multicultural art education theorists argue that art education can make a significant contribution towards democratic practices. Evident in the literature from within New Zealand is critical, theoretical and philosophical debate on the framing of the arts curriculum and its socio-political and cultural contexts. There is no evidence, however, of practical investigation into how secondary school art teachers are interpreting and implementing the visual arts discipline in the arts curriculum or exploring the underlying issues of cultural diversity in an increasingly multiculturalized society. The thesis is underpinned by a critique of interpretations of culture, diversity and difference, an interrogation of pedagogical practices for culturally inclusive art education, and a critical analysis of curriculum policy. The research investigated, through case study fieldwork in secondary schools, the extent to which policy and curriculum directives and art education practice take into account the ethnic diversity and cultural differences of students from diverse cultures living in a contemporary globalised world.

As mentioned above, the national curriculum and standards for all subjects are structured in eight bands that roughly correspond to grade levels. This recognizes that students will develop at different rates for each subject particularly those with special needs, who are gifted, and English language learners:

- Level 1: year 1-3
- Level 2: year 3-5
- Level 3: year 5-7
- Level 4: year 7-10
- Level 5: year 8-12
- Level 6: year 10-12
- Level 7: year 11-13
- Level 8: year 12-13 and beyond

## Standards

### Level One

#### **Dance**

Students will: Demonstrate an awareness of dance in their lives and in their communities; Explore movement with a developing awareness of the dance elements of body, space, time, energy, and relationships; Improvise and explore movement ideas in response to a variety of stimuli; Share dance movement through informal presentation and share their thoughts and feelings in response to their own and others' dances.

## **Drama**

Students will: Demonstrate an awareness that drama serves a variety of purposes in their lives and in their communities; Explore the elements of role, focus, action, tension, time, and space through dramatic play; Contribute and develop ideas in drama, using personal experience and imagination; Share drama through informal presentation and respond to ways in which drama tells stories and conveys ideas in their own and others' work.

## **Music – Sound Arts**

Students will: Explore and share ideas about music from a range of sound environments and recognize that music serves a variety of purposes and functions in their lives and in their communities; Explore how sound is made, as they listen and respond to the elements of music: beat, rhythm, pitch, tempo, dynamics, and tone color; Explore and express sounds and musical ideas, drawing on personal experience, listening, and imagination; Explore ways to represent sound and musical ideas; Share music making with others; Respond to live and recorded music.

## **Visual Arts**

Students will: Share ideas about how and why their own and others' works are made and their purpose, value, and context; Explore a variety of materials and tools and discover elements and selected principles; Investigate visual ideas in response to a variety of motivations, observation, and imagination. Share the ideas, feelings, and stories communicated by their own and others' objects and images.

## Level Two

### **Dance**

Students will: Identify and describe dance in their lives and in their communities; Explore and identify, through movement, the dance elements of body, space, time, energy, and relationships; Use the elements of dance in purposeful ways to respond to a variety of stimuli; Share dance movement through informal presentation and identify the use of the elements of dance.

### **Drama**

Students will: Identify and describe how drama serves a variety of purposes in their lives and their communities; Explore and use elements of drama for different purposes; Develop and sustain ideas in drama, based on personal experience and imagination; Share drama through informal presentation and respond to elements of drama in their own and others' work.

### **Music – Sound Arts**

Students will: Explore and share ideas about music from a range of sound environments and recognize that music serves a variety of purposes and functions in their lives and in their communities; Explore and identify how sound is made and changed, as they listen and respond to the elements of music and structural devices; Improvise, explore, and express musical ideas, drawing on personal experience, listening, and imagination. Explore ways to represent sound and musical ideas; Share music making with others, using basic performance skills and techniques; Respond to live and recorded music.

### **Visual Arts**

Students will: Share ideas about how and why their own and others' works are made and their purpose, value, and context; Explore a variety of materials and tools and discover elements and selected principles; Investigate and develop visual ideas in response to a variety of motivations, observation, and imagination; Share the ideas, feelings, and stories communicated by their own and others' objects and images.

### Level Three

#### **Dance**

Students will: Explore and describe dances from a variety of cultures; Use the dance elements to develop and share their personal movement vocabulary; Select and combine dance elements in response to a variety of stimuli; Prepare and share dance movement individually and in pairs or groups; Use the elements of dance to describe dance movements and respond to dances from a variety of cultures.

#### **Drama**

Students will: Investigate the functions and purposes of drama in cultural and historical contexts; Use techniques and relevant technologies to explore drama elements and conventions; Initiate and develop ideas with others to create drama; Present and respond to drama, identifying ways in which elements, techniques, conventions, and technologies combine to create meaning in their own and others' work.

#### **Music – Sound Arts**

Students will: Identify and describe the characteristics of music associated with a range of sound environments, in relation to historical, social, and cultural contexts; Explore ideas about how music serves a variety of purposes and functions in their lives and in their communities; Explore and identify how sound is made and changed, as they listen and respond to music and apply knowledge of the elements of music, structural devices, and technologies; Express and shape musical ideas, using musical elements, instruments, and technologies in response to sources of motivation; Represent sound and musical ideas in a variety of ways; Prepare and present brief performances of music, using performance skills and techniques; Respond to and reflect on live and recorded music.

#### **Visual Arts**

Students will: Investigate the purpose of objects and images from past and present cultures and identify the contexts in which they were or are made, viewed, and valued; Explore some art-making conventions, applying knowledge of elements and selected principles through the use of materials and processes; Develop and revisit visual ideas, in response to a variety of motivations, observation, and imagination, supported by the study of artists' works; Describe the ideas their own and others' objects and images communicate.

### Level Four

#### **Dance**

Students will: Explore and describe how dance is used for different purposes in a variety of cultures and contexts; Apply the dance elements to extend personal movement skills and vocabularies and to explore the vocabularies of others; Combine and contrast the dance elements to express images, ideas, and feelings in dance, using a variety of choreographic processes; Prepare and present dance, with an

awareness of the performance context; Describe and record how the purpose of selected dances is expressed through the movement.

### **Drama**

Students will: Investigate the functions, purposes, and technologies of drama in cultural and historical contexts. Select and use techniques and relevant technologies to develop drama practice; Use conventions to structure drama; Initiate and refine ideas with others to plan and develop

Drama; Present and respond to drama, identifying ways in which elements, techniques, conventions, and technologies create meaning in their own and others' work.

### **Music – Sound Arts**

Students will: Identify and describe the characteristics of music associated with a range of sound environments, in relation to historical, social, and cultural contexts; Explore ideas about how music serves a variety of purposes and functions in their lives and in their communities; Apply knowledge of the elements of music, structural devices, and technologies through integrating aural, practical, and theoretical skills; Express, develop, and refine musical ideas, using the elements of music, instruments, and technologies in response to sources of motivation; Represent sound and musical ideas in a variety of ways; Prepare, rehearse, and present performance of music, using performance skills and techniques; Reflect on the expressive qualities of their own and others' music, both live and recorded.

### **Visual Arts**

Students will: Investigate the purpose of objects and images from past and present cultures and identify the contexts in which they were or are made, viewed, and valued; Explore and use art-making conventions, applying knowledge of elements and selected principles through the use of materials and processes; Develop and revisit visual ideas, in response to a variety of motivations, observation, and imagination, supported by the study of artists' works; Explore and describe ways in which meanings can be communicated and interpreted in their own and others' work.

## Level Five

### **Dance**

Students will: Compare and contrast dances from a variety of past and present cultures and contexts; develop a variety of skills, dance techniques, vocabularies, and movement practices. Manipulate the elements and explore the use of choreographic devices and structures to organize dance movement. Prepare, rehearse, and perform dance with an awareness of production technologies; Reflect on and describe how choreography communicates ideas, feelings, moods, and experiences.

### **Drama**

Students will: Investigate the characteristics, purposes, and function of drama in a range of contexts. Select and use techniques, conventions, and relevant technologies for specific drama purposes; Select and refine ideas to develop drama for specific purposes; Present and respond to drama and describe how drama combines elements, techniques, conventions, and technologies to create structure and meaning in their own and others' work.

### **Music – Sound Arts**

Students will: Compare and contrast the characteristics of music associated with a range of sound environments, in relation to historical, social, and cultural contexts; Investigate how music serves a

variety of purposes and functions in their lives and in their communities; Apply knowledge of the elements of music, structural devices, stylistic conventions, and technologies through integrating aural, practical, and theoretical skills; Use musical elements, instruments, technologies, and conventions to express, develop, and refine structured compositions and improvisations; Represent compositions and improvisation frameworks, using appropriate conventions; Prepare, rehearse, and present performances of music, using a range of performance skills and techniques; Reflect on the expressive qualities of their own and others' music, both live and recorded.

## **Visual Arts**

Students will: Investigate and consider the relationship between the production of art works and their contexts and influences; Apply knowledge of selected conventions from established practice, using appropriate processes and procedures; Generate, develop, and refine ideas in response to a variety of motivations, including the study of established practice; Compare and contrast the ways in which ideas and art making processes are used to communicate meaning in selected objects and images.

## Level Six

### **Dance**

Students will: Explore, investigate, and describe the features and backgrounds of a variety of dance genres and styles; Develop and demonstrate skills in selected dance genres and styles and explore the use of a variety of technologies; Select and use choreographic devices, structures, processes, and technologies to develop and give form to dance ideas; Prepare, rehearse, and perform a range of dances and demonstrate an understanding of the performance requirements of the genres and contexts; Describe, explain, and respond to the ways that dance uses elements, devices, structures, performance skills, and production technologies to communicate images, themes, feelings, and moods.

### **Drama**

Students will: Investigate the forms and purposes of drama in different historical or contemporary contexts, including New Zealand drama; Select and use techniques, conventions, and technologies in a range of dramatic forms. Research, evaluate, and refine ideas in a range of dramatic forms to develop drama; Perform and respond to drama and make critical judgments about how elements, techniques, conventions, and technologies are used to create form and meaning in their own and others' work.

### **Music – Sound Arts**

Students will: Analyze music from a range of sound environments, styles, and genres, in relation to historical, social, and cultural contexts. Consider and reflect on the influence of music in their own music making and in their lives; Apply knowledge of expressive features, stylistic conventions, and technologies through an integration of aural perception and practical and theoretical skills and describe how they are used in a range of music; Create, structure, refine, and represent compositions using the elements of music, instruments, technologies, and conventions to express imaginative thinking and personal understandings; Reflect on composition processes and presentation conventions; Prepare, rehearse, interpret, and present performances of music individually and collaboratively, using a range of performance skills and techniques; Reflect on the expressive qualities of music and evaluate their own and others' music, both live and recorded.

## **Visual Arts**

Students will: Investigate and analyze the relationship between the production of art works and the contexts in which they are made, viewed, and valued; Consider and reflect on the contexts underlying their own and others' work; Apply knowledge of a range of conventions from established practice, using appropriate processes and procedures; Generate, develop, and clarify ideas, showing some understanding of established practice; Sequence and link ideas systematically as they solve problems in a body of work, using observation and invention with an appropriate selection of materials; Identify and analyze processes and procedures from established practice that influence ways of communicating meaning; Investigate, analyze, and evaluate ideas and interpret artists' intentions in art works.

## Level Seven

### **Dance**

Students will: Investigate and evaluate the effects of individual, social, cultural, and technological influences on the development of a variety of dance genres and styles; Extend skills in the vocabulary, practices, and technologies of selected dance genres and styles; Choreograph solo and group dance works, using choreographic processes, devices, structures, and technologies to communicate choreographic intentions; Generate, plan, and record choreographic ideas and Processes; Apply rehearsal and performance skills to a range of dances, using appropriate techniques and expression to communicate specific intentions; Analyze, explain, and discuss aspects of performance and choreography in a range of dance works.

### **Drama**

Students will: Research the purposes of production, performance, and technologies of drama in a range of contexts, including New Zealand drama; Explore how drama reflects our cultural diversity; Select and refine the use of techniques, conventions, and technologies in specific dramatic forms; Research, critically evaluate, and refine ideas to develop drama in specific dramatic forms; Rehearse and perform works in a range of dramatic forms; Respond to and make critical judgments about rehearsal processes and performances.

### **Music – Sound Arts**

Students will: Research and analyze music from a range of sound environments, styles, and genres, in relation to historical, social, and cultural contexts, considering the impact on music making and production; Apply their understandings of the expressive qualities of music from a range of contexts to a consideration of their influence on their own music practices; Apply knowledge of expressive features, stylistic conventions, and technologies through an integration of aural perception and practical and theoretical skills and analyze how they are used in a range of music; Create, structure, refine, and represent compositions and musical arrangements, using technical and musical skills and technologies to express imaginative thinking and personal understandings; Reflect on and evaluate composition processes and presentation conventions; Prepare, rehearse, present, record, and evaluate sustained performances of music, individually and collaboratively, that demonstrate interpretive understandings; Analyze and evaluate the expressive qualities of music and production processes to inform interpretations of music.

### **Visual Arts**

Students will: Research and analyze the influences of contexts on the characteristics and production of art works; Research and analyze the influence of relevant contexts on their own work; Apply understanding from research into a range of established practice to extend skills for particular art-making purposes, using appropriate processes and procedures in selected fields; Extend skills, in a range

of materials, techniques, and technologies; Generate, analyze, clarify, and extend ideas in a selected field related to established practice; Use a systematic approach to the development of ideas in a body of work; Research and analyze how art works are constructed and presented to communicate Meanings; Use critical analysis to interpret and respond to art works.

## Level Eight

### **Dance**

Students will: Investigate, analyze, and discuss the features, history, issues, and development of dance in New Zealand, including the contribution of selected individuals and groups; Extend and refine skills, practices, and use of technologies in a range of dance genres and styles; Develop a concept and produce original dance works, using appropriate production technologies to communicate choreographic intentions; Record and critically reflect on the development and resolution of dance ideas; Select and apply rehearsal processes, performance skills, and production technologies to enhance the communication and expression of dance works; Critically analyze, interpret, and evaluate the artistic features and the communication of ideas in a range of dance works.

### **Drama**

Students will: Research, analyze, and critically evaluate how drama, including New Zealand drama, interprets, records, or challenges social and cultural discourse; Research, analyze, and integrate elements, techniques, conventions, and technologies in dramatic forms for specific purposes; Research, critically evaluate, and refine ideas to create original drama work; Analyze, rehearse, and perform works in a range of dramatic forms, assuming a variety of artistic or technical responsibilities; Reflect on and critically evaluate a wide range of works and performances.

### **Music**

Students will: Research, analyze, and evaluate the production and presentation of music works from historical, social, and cultural contexts; Apply their understandings of the expressive qualities of music from a range of contexts to analyze its impact on their own music practices; Analyze, apply, and evaluate significant expressive features and stylistic conventions and technologies in a range of music, using aural perception and practical and theoretical skills; Create, structure, refine, and represent compositions and musical arrangements, using secure technical and musical skills and technologies to express imaginative thinking and personal understandings; Reflect on and evaluate composition processes and presentation conventions; Plan, rehearse, present, record, evaluate, and refine performances of music, individually and collaboratively, demonstrating interpretive understandings; Critically analyze and evaluate the expressive qualities of music and production processes in order to refine interpretations of music.

### **Visual Arts**

Students will: Use research and analysis to investigate contexts, meanings, intentions, and technological influences related to the making and valuing of art works; Research and analyze contexts relevant to their intentions and to the expression of meanings in their own work; Apply understanding from broad and deep research into the characteristics and constraints of materials, techniques, technologies, and established conventions in a selected field; Extend and refine skills in a selected field, using appropriate processes and procedures. Generate, analyze, clarify, and regenerate options in response to selected questions or a proposal in a chosen field. Use a systematic approach, selectively informed by recent and

established practice, to develop ideas in a body of work; Research and analyze selected approaches and theories related to visual arts practice; Critically reflect on, respond to, and evaluate art works.

## Assessment

A philosophy of assessment is provided for the broad general content areas, but not tailored for the arts disciplines. Effective assessment:

- Benefits students
- Involves students
- Supports teaching and learning goals
- Is planned and communicated
- Is suited to the purpose
- Is valid and fair.

## Links

The New Zealand Curriculum

<http://nzcurriculum.tki.org.nz/Curriculum-documents/The-New-Zealand-Curriculum>

 [Curriculum achievement objectives by level \(PDF, 597 KB\)](#)

 [Curriculum achievement objectives by learning area \(PDF, 2 MB\)](#)

 [The New Zealand Curriculum \(PDF, 7 MB\)](#)

Student Gallery - Ministry of Education Online Gallery

[http://www.tki.org.nz/r/arts/stud...gallery/moe\\_exhibition/index\\_e.php](http://www.tki.org.nz/r/arts/stud...gallery/moe_exhibition/index_e.php)



# Scotland

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## Disciplines Addressed

Art and Design, Craft and Design, Dance, Drama, Music

## Latest Curriculum Drafted

2002

## Original Language of Online Standards

English

*Note: The national standards for the arts in the United Kingdom are also featured here, but researchers noted that Scotland has their own additional set of standards, so they are being featured separately in this report.*

The curriculum highlights encouraging creativity in students. In 2001 a document, *Creativity in Education* was generated in Scotland by the Creativity in Education Advisory Group.

<http://www.hmie.gov.uk/documents/publication/hmiepcie.html>

*Creativity in Education* defines creativity: emphasizing imagination, pursuing a purpose, being original and making judgments of value. The document “stresses the need to encourage experimentation and problem-solving together with reflection and critical appraisal as essential conditions for creativity to flourish in schools.” In order to foster creativity in the schools such characteristics as self-motivation, confidence, curiosity, and flexibility are encouraged in students. Group-work makes a valuable contribution to creativity by encouraging students to build on one another’s ideas. *Creativity in Education* also stresses the need for teachers to be creative in the way they “encourage and empower children and young people. Teachers need to judge carefully when to intervene and when to take a “hands-off” approach and to balance planning with improvisation.”

## Extended overview

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The inspiration and power of the arts play a vital role in enabling our children and young people to enhance their creative talent and develop their artistic skills.

By engaging in experiences within the expressive arts, children and young people will recognize and represent feelings and emotions, both their own and those of others. The expressive arts play a central role in shaping our sense of our personal, social and cultural identity. Learning in the expressive arts also plays an important role in supporting children and young people to recognize and value the variety and vitality of culture locally, nationally and globally. Learning in, through and about the expressive arts enables children and young people to: be creative and express themselves in different ways, experience enjoyment and contribute to other people’s enjoyment through creative and expressive performance and presentation, develop important skills, both those specific to the expressive arts and those which are transferable, develop an appreciation of aesthetic and cultural values, identities and ideas and, for some, prepare for advanced learning and future careers by building foundations for excellence in the expressive arts.

The expressive arts are rich and stimulating, with the capacity to engage and fascinate learners of all ages, interests and levels of skill and achievement. It is therefore important that all teachers and educators look for opportunities within their own teaching approaches for interdisciplinary learning and to foster partnerships with professional arts companies, creative adults and cultural organizations.

The Scottish Curriculum for Excellence aims to achieve a transformation in education in Scotland by providing a coherent, more flexible and enriched curriculum from 3 to 18. The curriculum includes the totality of experiences which are planned for children and young people through their education, wherever they are being educated. (Cultural Policies and Trends in Europe)

Although Scotland is technically part of the United Kingdom, they have their own set of extensive standards.

## Standards

### Art and design

Through art and design, learners have rich opportunities to be creative and to experience inspiration and enjoyment. They explore a wide range of two- and three-dimensional media and technologies through practical activities, and create, express, and communicate ideas. Their studies of the works of artists and designers enhance their enjoyment and deepen their knowledge and understanding.

**Early:** I have the freedom to discover and choose ways to create images and objects using a variety of materials; I can create a range of visual information through observing and recording from my experiences across the curriculum. Inspired by a range of stimuli, I can express and communicate my ideas, thoughts and feelings through activities within art and design. Working on my own and with others, I use my curiosity and imagination to solve design problems. I can use exploration and imagination to solve design problems related to real-life situations. I can respond to the work of artists and designers by discussing my thoughts and feelings. I can give and accept constructive comment on my own and others' work.

**First:** I have the opportunity to choose and explore a range of media and technologies to create images and objects, discovering their effects and suitability for specific tasks; I can create and present work using the visual elements of line, shape, form, color, tone, pattern and texture; I can create and present work that shows developing skill in using the visual elements and concepts.

**Second:** I have the opportunity to choose and explore an extended range of media and technologies to create images and objects, comparing and combining them for specific tasks; I can use and combine the visual elements and concepts to convey ideas, thoughts and feelings in expressive and design work; Through observing and recording from my experiences across the curriculum, I can create images and objects which show my awareness and recognition of detail. I can develop and communicate my ideas, demonstrating imagination and presenting at least one possible solution to a design problem.

**Third:** I have experimented with a range of media and technologies to create images and objects, using my understanding of their properties; I can use the visual elements and concepts with sensitivity to express qualities and relationships and convey information, thoughts and feelings. I can use my skills and creativity to generate original ideas in my expressive and design work; through observing and recording,

I can create material that shows accuracy of representation. While working through a design process in response to a design brief, I can develop and communicate imaginative design solutions.

**Fourth:** I have continued to experiment with a range of media and technologies, handling them with control and assurance to create images and objects. I can apply my understanding of the properties of media and of techniques to specific tasks; Through creating a range of reference material, I can demonstrate my skills of observing and recording and apply them to work in other areas of the curriculum. Having chosen personal themes and developed my own ideas from a range of stimuli, I can express and communicate my ideas, thoughts and feelings through 2D and 3D work. By working through a design process in response to a design brief, I can develop and communicate imaginative and original design solutions. I can analyze art and design techniques, processes and concepts, make informed judgments and express considered opinions on my own and others' work.

## Dance

Through dance, learners have rich opportunities to be creative and to experience inspiration and enjoyment. Creating and performing will be the core activities for all learners, and taking part in dance contributes to their physical education and physical activity. Learners develop their technical skills and the quality of their movement, and use their imagination and skills to create and choreograph dance sequences. They further develop their knowledge and understanding and their capacity to enjoy dance through evaluating performances and commenting on their work and the work of others.

**Early:** I have the opportunity and freedom to choose and explore ways that I can move rhythmically, expressively and playfully. Inspired by a range of stimuli, I can express my ideas, thoughts and feelings through creative work in dance. I have opportunities to enjoy taking part in dance experiences. I can respond to the experience of dance by discussing my thoughts and feelings. I can give and accept constructive comment on my own and others' work.

**First:** I enjoy creating short dance sequences, using travel, turn, jump, gesture, pause and fall, within safe practice. I am becoming aware of different features of dance and can practise and perform steps, formations and short dance.

**Second:** I can explore and choose movements to create and present dance, developing my skills and techniques. I have taken part in dance from a range of styles and cultures, demonstrating my awareness of the dance features.

**Third:** I have created and taken part in dance from a range of styles and cultures.

**Fourth:** I can apply my performance skills to dance with accuracy, control, body awareness, sensitivity and movement flow. I can communicate my artistic intention and take account of different audience groups. I can apply theatre arts technology to add excitement and drama to performances. I can select ideas from a range of stimuli to choreograph dance motifs in creative ways. I can participate in dance styles and activities which challenge and extend my repertoire of movement and my knowledge of the styles and cultures of dance. I can analyze technical aspects of dance, make informed judgments and express personal opinions on my own and others' work.

## Drama

Through drama, learners have rich opportunities to be creative and to experience inspiration and enjoyment. Creating and presenting are prominent activities for all learners. Their acting and presenting

skills are developed through participating in scripted or improvised drama. Exploring real and imaginary situations helps learners to understand and share their world. They develop their capacity to enjoy drama and their knowledge and understanding through evaluating technical aspects and scripts, and commenting on their work and the work of others.

**Early:** I have the freedom to choose and explore how I can use my voice, movement, and expression in role play and drama. I use drama to explore real and imaginary situations, helping me to understand my world. I can respond to the experience of drama by discussing my thoughts and feelings. I can give and accept constructive comment on my own and others' work.

**First:** I enjoy creating, choosing and accepting roles, using movement, expression and voice. Inspired by a range of stimuli, I can express and communicate my ideas, thoughts and feelings through drama. I have developed confidence and skills in creating and presenting drama which explores real and imaginary situations, using improvisation and script.

**Second:** I can create, adapt and sustain different roles, experimenting with movement, expression and voice and using theatre arts technology. I have created and presented scripted or improvised drama, beginning to take account of audience and atmosphere.

**Third:** I can create, develop and sustain a realistic or stylized character through the use of voice, movement and language. Having developed ideas from a range of stimuli, I can contribute to devising, rehearsing and presenting drama or scripts.

**Fourth:** I can demonstrate sensitivity, precision and depth in the portrayal of a character, conveying relationships and situations in a variety of settings and to different audiences. In response to a variety of stimuli, I can use my understanding of characterization to create characters using different approaches, making use of voice, movement and language. I can present my work to an audience. Having had opportunities to lead negotiation and decision making, I can work on my own and with others to devise, rehearse and refine dramas and scripts. I can use theatre arts technology to enhance tension, mood and atmosphere in drama work. I can analyze technical aspects of drama and scripts make informed judgments and express considered opinions on my own and others' work.

## Music

Through music, learners have rich opportunities to be creative and to experience inspiration and enjoyment. Performing and creating music will be the prominent activities for all learners. Through these activities they develop their vocal and instrumental skills, explore sounds and musical concepts, and use their imagination and skills to create musical ideas and compositions. They can further develop their understanding and capacity to enjoy music through listening to musical performances and commenting on them. They use ICT to realize or enhance their composition and performance, and to promote their understanding of how music works.

**Early:** I enjoy singing and playing along to music of different styles and cultures. I have the freedom to use my voice, musical instruments and music technology to discover and enjoy playing with sound and rhythm. Inspired by a range of stimuli, and working on my own and/or with others, I can express and communicate my ideas, thoughts and feelings through musical activities. I can respond to music by describing my thoughts and feelings about my own and others' work.

**First:** I can sing and play music from other styles and cultures, showing growing confidence and skill while learning about musical notation and performance directions. I can use my voice, musical instruments and music technology to discover and enjoy playing with sound, rhythm, pitch and

dynamics. I have listened to a range of music and can respond by discussing my thoughts and feelings. I can give and accept constructive comment on my own and others' work.

**Second:** I can sing and play music from a range of styles and cultures, showing skill and using performance directions, and/or musical notation. I can use my voice, musical instruments and music technology to experiment with sounds, pitch, melody, rhythm, timbre and dynamics.

**Third:** I can sing and/or play music from a range of styles and cultures and perform my chosen music confidently using performance directions, musical notation and/or playing by ear. I can use my voice, musical instruments or music technology to improvise or compose with melody, rhythm, harmony, timbre and structure. I have listened to a range of music and can identify features and concepts. I can give constructive comments on my own and others' work, including the work of professionals.

**Fourth:** I can give assured, expressive and imaginative performances of vocal and/or instrumental music from a wide range of styles and cultures, using performance directions, musical notation, and/or playing by ear. I can use my chosen vocal and/or instrumental skills to improvise and compose, showing developing style and sophistication. I can use music technology to compose, record and produce music and to enhance performance. Having developed my ideas from a range of stimuli, I can create and present compositions using a broad range of musical concepts and ideas. Having reflected on my personal experiences, including participation and engagement with professionals, I can listen to a wide range of music and identify and analyze technical aspects, make informed judgments and express personal opinions on my own and others' work.

## Links

### Principles and Practice Document

[Word file: Expressive arts: Principles and practice \(242 KB\)](#)[PDF file: Expressive arts: Principles and practice \(220 KB\)](#)

### Experiences and Outcomes

[Word file: Expressive arts: Experiences and outcomes \(421 KB\)](#)

### National Qualifications for the Expressive Arts

<http://www.ltscotland.org.uk/learningteachingandassessment/curriculumareas/expressivearts/nqs/index.asp>

[Art and Design - National Qualifications](#)

[Craft and Design - National Qualifications](#)

[Dance - National Qualifications](#)

[Drama](#)

[Music - National Qualifications](#)

### Eurydice Study of Arts and Cultural Education at School in Europe

[http://eacea.ec.europa.eu/education/eurydice/documents/thematic\\_reports/113EN.pdf](http://eacea.ec.europa.eu/education/eurydice/documents/thematic_reports/113EN.pdf)

# Singapore

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## **Disciplines Addressed**

Art and Design, Craft and Design, Dance, Drama, Music

## **Latest Curriculum Drafted**

2002

## **Original Language of Online Standards**

English

Learning standards for visual arts (“Art”) are divided into Primary 1-2, 3-4, 5-6; and Lower Secondary 1 & 2. The lower secondary content and standards are similar to the primary levels with added emphasis on broadening the variety of media, focusing on the study of individual artists, display of artworks, and extra-curricular, outside of classroom activities such as studio visits, cultural events.

For art, the broad topics include “Seeing”, “Expressing”, and “Appreciating”. This framework is meant to address cognitive, affective, and “psychomotor” development. There is no reference to any specific developmental theories that may support content standards. The topics are defined generally as:

- *Seeing*: observational skills, sensory awareness, and responsiveness to surroundings which encourage curiosity, imagination, and the generation of ideas.
- *Expressing*: generate ideas from what students see; explore ways to communicate ideas, feelings, experiences; communicate through a variety of media – visual, oral, and written.
- *Appreciating*: acquire skills and use appropriate vocabulary to discuss and interpret artworks; raise aesthetic and cultural awareness; valuing the arts.

Skills are acquired within three domains: Fine Art (painting, drawing, sculpture, etc.), Design, and Digital Media. Skills are broken down into three basic areas:

- *Art techniques*: drawing, painting, etc. using the “elements of art” and “principles of design”.
- *Visual inquiry*: describe, analyze, interpret, evaluate
- *Research and processing*: observe, record, compare, organize, discuss.

Assessment: Singapore’s national art curriculum includes extensive and fairly well defined assessment tools. The guiding principles for the design of assessment are:

- *Appropriateness*: tools and methods are well related to what is taught
- *Consistency*: objectivity of criteria carried out over time.
- *Timeliness*: monitor progress and provide feedback.

Assessment is divided into two main categories: art making and discussion. Within these categories “assessment modes” are: presentation, projects, artworks in progress, portfolios and written tests. In separate appendices there are detailed scoring rubrics:

<http://www.moe.gov.sg/education/syllabuses/aesthetics-health-and-moral-education/files/art-primary-and-lower-secondary-2009.pdf>

Music: The General Music Program (GMP) follows three basic Aims:

1. Awareness and appreciation of music from a variety of cultures and the role of music in everyday life.
  2. Develop abilities for creative expression in music
  3. Create the basis for life-long involvement in music
- The aims are organized around six Objectives:
1. Sing and play melodic and rhythmic instruments
  2. Create and improvise music
  3. Describe and evaluate music
  4. Develop understanding of music elements and concepts
  5. Discern and understand music from various cultures and genres
  6. Understand the role of music in daily living.

Each objective is further defined by a set of Learning Outcomes that are designed to progress sequentially over 5 Stages:

<http://www.moe.gov.sg/education/syllabuses/aesthetics-health-and-moral-education/files/general-music-programme.pdf>

## Extended overview

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Art plays an important role in our everyday life. Art beautifies, captures memories, communicates ideas, imparts values and evokes emotions. Art exists all around us in different forms, such as in the colors and patterns in nature to everyday images and designs on magazines, products, and media. In history and across countries, art reflects cultures and beliefs. Learning about art provides an additional avenue through which students can understand their own and others' histories and cultures. Through making art, our students learn to reflect and express their uniqueness by communicating their thoughts and emotions using images and objects. The role art plays in our students' growth and development cannot be overstated. Through positive learning experiences in art, students develop visual literacy which enables them to observe and perceive the world with increased awareness and aesthetic sensitivity. Making art also encourages the development of creativity while engendering a sense of self-worth. This equips the students to better understand and engage with the world they live in.

The aims of art education are to enable every child to be visually literate and to appreciate art, being visually literate, our students are able to observe, understand and make meaning of what they see. They are also able to communicate their ideas by using and creating visuals and to be able to see the value and recognize the relevance of art in their lives.

General Music Program (GMP) is offered to all students in primary and secondary schools. It contributes to the quality of students' holistic education and plays a part in nurturing them to become informed audiences for the arts. Through creating music, singing and playing instruments, students learn to express themselves creatively in different modes. Listening and appreciation skills enable them to

respond and engage with new music throughout their lives. Music is an integral part of society. Hence, learning music helps to enrich students' social, cultural and historical awareness

## Standards

### Art

#### **Seeing:**

Primary 1-2 • identify simple visual qualities in what they see around them • be curious about what they see

Primary 3-4 • identify and differentiate visual qualities • gather information from visuals and what they see

Primary 5-6 • make informed links between the use of visual qualities and intentions • get ideas for their artmaking from observing visuals and the world around them

Secondary 1-2 • record from observation and experience • identify content and themes in artworks

#### **Expressing:**

Primary 1-2 • share their imagination, thoughts and feelings through art making • use select art materials and media

Primary 3-4 • share ideas and experiences in artworks and through art making • explore and experiment different ways to use art materials and media

Primary 5-6 • discuss the intentions of their own artworks and interpret those of others • apply processes, art materials and media during artmaking that are appropriate to intentions

Secondary 1-2 • convey experiences and ideas with images • explore a variety of solutions to problems encountered • select and apply materials, techniques and technologies during artmaking that are appropriate to intentions

#### **Appreciating:**

Primary 1-2 • enjoy looking at and creating art • talk about what they see and experience

Primary 3-4 • take pride in their own art making • discuss artworks using basic art vocabulary (elements of art and principles of design)

Primary 5-6 • take pride in their own art making and respect others' artworks • evaluate artworks using art vocabulary

Secondary 1-2 • achieve a sense of confidence and self esteem through the making and critique of art • value local art as part of Singapore's heritage • recognize that art reflects, records and plays a role in culture



## Music

### Stage One

Sing a variety of songs with a sense of the shape of the melody, keeping to a steady pulse: • Sing in unison • Sing 2 part canons • Use solfege names and hand signs; Play a variety of tuned and untuned percussion instruments with proper playing and holding techniques: • Play individually • Play in unison • Play in sections (Up to four parts) • Accompany singing where appropriate; Play a tuned instrument which requires different techniques from tuned percussion (e.g. Recorder, Harmonica, Keyboard): • Play individually • Play in unison; Read staff and cipher notation; Explore the ways sounds are organized through manipulating, experimenting and putting it together: • Create sound effects with untuned instruments, body percussion and voice (e.g. experimenting with different objects and different surfaces, ways of beating, intensity of strength) • Create sounds and select sound sources in response to a story, descriptive words and visuals • Improvise 3- and 4-beat rhythmic and melodic patterns and phrases • Use graphic notation to represent sound; Respond to different moods suggested in the music heard through body movements (e.g. marching, skipping) and visual representations • Describe the mood of the music heard • Identify selected percussion, string, woodwind and brass instruments of large western ensembles visually and aurally • Identify selected percussion, string, woodwind and brass instruments of Malay, Chinese and Indian music • Evaluate music performances (e.g. student's own performance) Identify basic music elements/concepts; Distinguish contrasts in music (e.g. quick/slow, high/ low, thick/thin, long/short, loud/soft, silence/sounded) Identify similar and different rhythmic and melodic patterns; Identify simple structures (e.g. binary, ternary); Distinguish music of Malay, Chinese, Indian and Western cultures Recognize and talk about how music is featured in daily living: • Cartoon • Computer game • Community and home events • Festive and cultural events; Describe the role of music in Dance

### Stage Two

Sing a variety of songs with proper singing techniques (e.g. accurate rhythm, accurate pitch, correct phrasing, in tempo): • Sing individually • Sing canons (Up to four parts) • Sing in two parts; Play tuned and untuned instruments in sections (Up to two parts); Sing and/or play in a mixed ensemble (More than one singer/player to each part, and up to two parts); Explore the ways sounds/ music elements can be combined to create different effects and moods: • Use a variety of instruments (including voice) for different effects • Create different sounds to enhance effects in stories and visuals • Improvise 2-beat rhythmic and melodic phrases and patterns • Create different textures and structures • Use staff notation to represent sound; Describe the mood of the music in relation to musical characteristics; Identify selected percussion, string, woodwind and brass instruments of large ensembles visually and aurally; Identify selected percussion, string, woodwind and brass instruments of Malay, Chinese and Indian music; Identify selected electronic instruments; Identify music elements/ concepts;

Identify the relationship in rhythmic and melodic patterns (e.g. repetition, sequence); Distinguish music features and genres from: • Malay, Chinese, Indian and Western cultures • 'folk', 'popular' and 'art' music; Appreciate programmatic elements in music; Appreciate music in different art forms; Describe how music is featured in daily living: • Internet • Mobile phone; Describe the role of music in theatrical art forms (e.g. musicals, wayang kulit)

### **Stage Three**

Sing a variety of songs: • Sing in parts (one player per part, and up to two parts) • Sing with an independent accompaniment; Play tuned and untuned instruments: • Play in parts (one player per part, and up to three parts) • Accompany a melody using simple chord patterns or a bass line/ descant; Sing and/or play in a mixed ensemble (more than one singer/player to each part, and up to three parts); Explore the ways sounds and music can be developed expressively: • Add melodic/rhythmic embellishments to music • Create excerpts of music based on given styles (e.g. R&B, techno) and stylistic models (e.g. 12-bar blues, Xinyao) • Improvise rhythmic and melodic phrases of music individually within a group setting • Sequence a variety of electronic sound sources; Identify different stylistic conventions: • Use relevant music vocabulary to describe sound/music characteristics; Identify significant features of music and describe them in terms of: • Sound qualities (timbre, tone) • Modes (major, minor, pentatonic) • Structure (e.g. interlocking rhythmic parts); Distinguish and describe music features and genres from different cultures and styles; Appreciate the use of technology in creating the varied identity of contemporary music (e.g. loops in dance music); Describe how music conveys ideas and communicates messages: • Advertisement • MTV • Film • Documentary

### **Stage Four**

Sing a variety of songs: • Sing in parts (one player per part, and up to four parts) • Sing a cappella; Play tuned and untuned instruments: • Play in parts (one player per part, and up to five parts); Sing and play in a mixed ensemble (more than one singer/player to each part, and up to five parts); Express different musical intentions by exploring different music styles: • Create music based on given styles (e.g. R&B, techno) and stylistic models (e.g. 12 bar blues, Xinyao) • Improvise melodic and rhythmic variations individually within a group setting • Manipulate and sequence a variety of electronic sounds; Compare different stylistic conventions: • Use relevant music vocabulary to describe sound/music characteristics; Identify significant features of music and describe them in terms of: • Organization of pitches • Organization of time (e.g. simple versus compound time); Distinguish, describe and discuss music from different cultures and styles; Describe the role and significance of recorded/ synthesized sounds on music making and everyday lives: • CD/MD • MP3 • Sampled Sound • MIDI; Describe the different roles of individuals in the music industry: • Performer • Composer

### **Stage Five**

Program a performance according to a given context (e.g. select and perform music for a school event); Express different musical intentions by exploring individual music styles: • Compose and improvise music according to given stimuli (e.g. theme) and develop musical ideas into a complete composition • Organise acoustic and electronic sounds (through sampling or synthesis) into a complete composition; Make informed judgement of music based on understanding of music of different stylistic conventions: • Use relevant music vocabulary to explain preferences; Describe the use of music concepts in different contexts: • Different

systems of instrumental classification • Different notation systems; Discuss the role of identity in music: • Personal identity • Group identity (e.g. cultural identity, national identity); Describe the different roles of individuals in the music and related industries: • Arranger • Music producer and engineer • Audience/Consumer

## Links

Ministry of Education

<http://www.moe.gov.sg/education/syllabuses/aesthetics-health-and-moral-education/>

Art summary

[2009 Primary and Lower Secondary Art Syllabus](#) (1.6Mb .pdf)

Music summary

[2008 General Music Program Syllabus \(Primary & Secondary\)](#) (3.4Mb .pdf)

# Sweden

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## Disciplines Addressed

Art, Crafts, Music

## Latest Curriculum Drafted

2009, 2008

## Original Language of Online Standards

English

Each domain is very loosely configured by general aims and broadly defined skills. These aims and skills are divided into two age groupings: up to the end of the 5<sup>th</sup> year and up to the end of 9<sup>th</sup> year. Ways and means of assessment are not considered in the curriculum.

### I. Art

#### General Learning Goals:

1. Ability to create pictures using manual techniques as well as computers and video technology.
2. Awareness of the picture as a means of communication – “visual language” and the roles of pictures in a variety of contexts and cultures.
3. Ability to analyze and discuss pictures
4. General knowledge of art and cultural history including architecture and design.
5. Awareness of cultural activities and professional artists.

#### General Skills:

##### By the end of the 5<sup>th</sup> year:

1. Use a variety of tools and techniques to produce pictures and forms.
2. Use pictures made by students and others as a means of describing or explaining ideas.
3. Basic skills in examining and interpreting pictures and forms.
4. Familiarity with “some” artists and their work.

##### By the end of the 9<sup>th</sup> year:

1. Ability to look at and describe pictures and forms using “traditional and modern methods”.
2. Use pictures for “specific purposes”
3. Analyze and critically examine art works as well as advertising, news and information in the form of 3D representations, still and animated pictures (Visual Culture).
4. Familiarity with pictures from a variety of periods and cultures, prominent artists and awareness of cultural activities.

## II. Craft

What differentiates craft from other forms of visual art and design is not made clear in the curriculum. Certainly all of the arts may require “manual and intellectual work” and “production processes” and may involve the use of textiles, metal, and wood – the three materials used in the craft curriculum.

General Learning Goals:

1. Ability to use a variety of tools and techniques
2. Ability to evaluate design and function in everyday life.
3. Awareness of earlier and contemporary craft traditions and insight into “everyday history and gender equality issues.”
4. Awareness of craft traditions in other cultures
5. Awareness of factors that have an impact on production processes and final product: function, appearance, durability, costs, environment
6. Cross-curricular potentials: math (dimensions, geometry), reading and writing (receiving instructions, documenting, evaluating work)

Skills:

By the of the 5<sup>th</sup> year:

1. Be able to propose ideas for crafts – plan, choose working methods, carry out a task.
2. Under supervision choose color, form and materials and justify choices.
3. Handle appropriate tools and instruments to carry out projects in textiles, wood, and metal.
4. Follow instructions, take responsibility.
5. Describe work and comment on processes.

By the end of the 9<sup>th</sup> year:

1. Use words and pictures to present and plan ideas for craft projects.
2. Be able to choose material, color, forms while taking into account cost, environmental, and functional aspects of a project
3. Work in accordance with different instructions, choose appropriate working methods, tools and instruments.
4. Take initiative and personal responsibility for craft projects.
5. Be able to describe the craft process and give reasons for choices and be able to evaluate outcomes.

### III. Music

More than the other areas of art education, music encourages social interactions and thus carries the potential for development of social skills and awareness.

General Learning Goals:

1. Develop general knowledge of instruments and songs as the basis of individual and group playing.
2. Develop confidence in the ability to sing and awareness of the potential for social interaction in singing.
3. Ability to create music to communicate ideas
4. Deepen ability to listen.
5. Use music to play and sing within groups – responsibility and social skills
1. 6. Become “intimate” with written music – its function and importance in other periods and cultures.
6. Become familiar with interactions between music and other areas of knowledge and representational forms such as pictures, texts, dance, and drama.
7. Develop ability to use IT as a tool in music.

Skills:

By the end of the 5<sup>th</sup> year:

1. Be able to take part in choral singing and playing simple forms of melody, rhythm and chords, as well as be able to discuss their musical performance.
2. Individually and together with others be able to create music in elementary forms.
3. Understand and use concepts such as melody, chords, pulse, rhythm and timing in different forms of music.
4. Be aware of and be able to reflect on the functions of music and the way this has been expressed in society in the past and today.

By the end of the 9<sup>th</sup> year:

1. Be able to use their voice in choral and part-singing.
2. Be able to take part in performing music in a group with melody, rhythm and chords, as well as be able to reflect over and assess the performance.
3. Be able to use music, texts and other means of expression to create and improvise in order to represent their thoughts and ideas.
4. Be able to apply central concepts of the subject when singing, playing, creating and listening to music,
5. Have a knowledge of different forms of expression in music, its functions and traditions in different cultures, as well as be able to reflect on these from the perspective of music in Sweden today.
6. Be aware of the effect of different sounds and musical environments on people.

## Extended overview

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Higher education in the arts is organized through seven university colleges, directly under the Ministry of Education: the University College of Dance (Danshögskolan), the University College of Film, Radio, Television and Theatre (Dramatiska institutet), the University College of Arts, Crafts and Design (Konstfack), the Royal University College of Fine Arts (Kungliga Konsthögskolan), the Royal College of Music (Kungliga musikhögskolan), the University College of Opera (Operahögskolan) and the National Academy of Mime and Acting (Teaterhögskolan). Together, these colleges have been assigned a budget for 2008 of about SEK 600 million. In a few of the biggest universities, there are separate art faculties for educating artists. Most of larger teachers' colleges educate arts & crafts teachers for the general educational system. Design and media related education is represented in most universities and university colleges and has expanded considerably in the past decades. Courses in creative writing are established at a few universities.

Participation and access to culture, being one of the most important goals of Swedish cultural policy, is closely followed by art education as a means to enhance creativity and expose the public to new experiences. The single biggest item of state cultural expenditure (about SEK 3 billion) is the support for folkbildning (liberal adult education), where aesthetic courses account for more the one third of total attendance. Education and cultural policies have been introduced in the curricula of the artists' and actors' professional training at university level. All public cultural institutions actively promote cooperation with schools via workshops, special performances, websites, and joint projects. Local networks and agencies (studieförbund) are important actors providing language courses, creative workshops, theatre visits, art lectures etc. Even in the current era of IT, these bodies are able to attract many "adult students" from different social strata. Culture in Working Life is a long term support initiative launched by trade unions and employees. A successful program of "regional artists' consultants", mainly for dance and visual arts started ten years ago.

This model, inspired by a similar type in Finland, is based on triennial contracts that are financed by a region and a grant from the government, via the Swedish Arts Council. These "regional consultants" are promoters of their respective art sectors and are responsible for initiating contact between schools, individual artists and institutions to engage in projects, visits, long term initiatives etc. The "regional consultants" also rely on their own nationwide network and other professional exchanges and experience. A similar model is now being applied in order to engage "regional artists' consultants" to promote cultural diversity. (Cultural Policies and Trends in Europe)

## Standards

### Art

#### **Goals to aim for**

The school in its teaching of art should aim to ensure that pupils – develop their ability so that they are able to enjoy creating their own pictures with the help of handicraft-based methods and techniques, as well as methods using computers and video technology – become aware of the picture as a means of communication and its role and use in different contexts and cultures, as well as develop the ability to communicate by means of their own and others' pictures – develop the ability to analyze and discuss pictures and also an understanding that pictures carry and create meaning, and have a content, in addition to what they actually represent – acquire not only a general knowledge of art and cultural history, but also knowledge of the importance of architecture and design for their own environment – are familiar with cultural activities in the area of art, as well as its professional practitioners.

**Goals that pupils should have attained by the end of the fifth year in school**

Pupils should – be able to produce pictures and forms with the help of different tools and techniques – be able to use pictures of their own and others to relate, describe or explain – have basic skills in examining and interpreting pictures and forms – be familiar with some artists and their work.

**Goals that pupils should have attained by the end of the ninth year in school**

Pupils should – have the ability to look at and describe pictures and forms by using traditional and modern methods and techniques – be able to use pictures of their own and others for specific purposes – be able to analyze and critically examine works of art, advertising material and propaganda, news and information in the form of 3-D representations, still and animated pictures – have a familiarity with and be able to describe pictures from different periods and cultures, and be familiar with some prominent artists, as well as be oriented to current activities in the area of art.

## Crafts

**Goals to aim for**

The school in its teaching of crafts should aim to ensure that pupils – build up their self-esteem and confidence in their own ability to practice crafts – develop a knowledge and desire to be creative on the basis of their own experiences and interests – develop their ability to independently plan their work and solve tasks constructively – acquire practical experience of different methods of working, tools, instruments and information technology when working with different materials in crafts – develop the ability to take responsibility for their own learning and planning the craft process on the basis of their own conditions, such as time and resource availability – develop the ability to reflect over and assess work processes and products – build up their preparedness for the needs of daily life, taking into account factors such as gender equality, economics and the environment – develop an interest in and an understanding of creative and manual work through a familiarity with cultural heritage and craft traditions from a historical and cultural perspective – develop the ability to acquire and use new knowledge, as well as transfer and master knowledge from other areas and cultures in their creative work – develop the ability to determine and give reasons for their personal views concerning aesthetic, ethical and functional values – acquire knowledge of what constitutes a good working environment.

**Goals that pupils should have attained by the end of the fifth year in school**

Pupils should – be able to propose ideas for crafts and with help be able to plan, choose working methods and carry out a task – under supervision be able to choose color, form and materials, as well as give the reasons for their choice – be able to handle appropriate tools and instruments, as well as carry out work in textiles, wood and metal – be able to follow instructions and take responsibility for their work – be able to describe their work and comment on processes in the crafts.

**Goals that pupils should have attained by the end of the ninth year in school**

Pupils should – be able through words and pictures to present ideas, as well as plan their tasks in crafts – be able to choose material, color and form, taking into account cost, environmental and functional aspects – be able to work in accordance with different instructions, choose appropriate working methods, as well as handle tools and instruments in a functionally effective manner when carrying out their work – be able to take initiative and personal responsibility in the craft process – be able to describe the craft process and give the reasons for the choices that they make during the course of the work from initial idea to finished product, as well as be able to evaluate their work and how this has affected the result.



## Music

### **Goals to aim for**

The school in its teaching of music should aim to ensure that pupils – develop a knowledge of instruments and song as the basis for singing and playing music individually and in groups and for their further development in music – develop confidence in their own ability to sing and become aware of the opportunities it provides for development and its social importance – develop the ability to create their own music to communicate their thinking and ideas – develop the ability of listening with full awareness as a means of experiencing and deepening their knowledge of music – use their knowledge of music to play and sing together and thus develop responsibility and co-operation skills – become intimate with the form, structure, and written language of music, its means of expression, as well as its functions and importance in different environments, cultures and epochs – develop their skills in singing, playing and listening to music drawing on music from different epochs and genres, developing their ability to critically examine and evaluate music, as well as their understanding and respect for other people's musical preferences – become familiar with the interaction between music and other areas of knowledge and develop the ability to combine music with other representational forms such as pictures, text, drama, dance and movement – develop their ability to use IT as a tool both for learning, singing and playing music, as well as a tool for being creative in different ways.

### **Goals that pupils should have attained by the end of the fifth year in school**

Pupils should – be able to take part in choral singing and playing simple forms of melody, rhythm and chords, as well as be able to discuss their musical performance – individually and together with others be able to create music in elementary forms – understand and use concepts such as melody, chords, pulse, rhythm and timing in different forms of music – be aware of and be able to reflect on the functions of music and the way this has been expressed in society in the past and today.

### **Goals that pupils should have attained by the end of the ninth year in school**

Pupils should – be able to use their voice in choral and part-singing – be able to take part in performing music in a group with melody, rhythm and chords, as well as be able to reflect over and assess the performance – be able to use music, texts and other means of expression to create and improvise in order to represent their thoughts and ideas – be able to apply central concepts of the subject when singing, playing, creating and listening to music – have a knowledge of different forms of expression in music, its functions and traditions in different cultures, as well as be able to reflect on these from the perspective of music in Sweden today – be aware of the effect of different sounds and musical environments on people as well as the importance of audiology.

## Links

Compulsory School Standards and Syllabuses

<http://www3.skolverket.se/ki03/front.aspx?sprak=EN&ar=1011&infotyp=15&skolform=11&id=2087&extrald=>

Art:

<http://www3.skolverket.se/ki03/front.aspx?sprak=EN&ar=1011&infotyp=23&skolform=11&id=3869&extrald=2087>

Crafts:

<http://www3.skolverket.se/ki03/front.aspx?sprak=EN&ar=1011&infotyp=23&skolform=11&id=3888&extrald=2087>

Music:

<http://www3.skolverket.se/ki03/front.aspx?sprak=EN&ar=1011&infotyp=23&skolform=11&id=3877&extrald=2087>

Eurydice Study of Arts and Cultural Education at School in Europe

[http://eacea.ec.europa.eu/education/eurydice/documents/thematic\\_reports/113EN.pdf](http://eacea.ec.europa.eu/education/eurydice/documents/thematic_reports/113EN.pdf)

# United Kingdom

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## Disciplines Addressed

Art and Design, Music

## Latest Curriculum Drafted

2007

*[note: standards for Scotland appear separately.]*

There is a politically contentious attempt to mandate “5 hours of culture per week” in the schools. This seen by some as financially burdensome to school districts already struggling to meet the “5 hours of sport per week” mandate and as leaving little space for the core curriculum.

Age grouping is configured in bands called “Key Stages.” There are five Key Stages; the primary school includes stages 1 through 3, ages five through eleven. Secondary school includes stages 4 and 5, ages eleven through sixteen. In Art and Design, each Key Stage contains five general learning goals designed to develop student “knowledge, skills, and understanding”:

1. Exploring and developing ideas.
2. Investigating and making art, craft, and design
3. Evaluating and developing work
4. Knowledge and understanding
5. Breadth of study: These aspects of art and design are developed through individual and collaborative work in two and three dimensions and on different scales, using a range of materials and processes, and through investigating the work of artists, craftspeople and designers.

The National Curriculum links learning in the arts to spiritual, moral, social, and cultural development. It refers to key skills that link the arts to other aspects of the curriculum: communication, applied math, working with others, improving learning and performance, problem solving, thinking skills, enterprise/entrepreneurial skills, work related learning (professions), and education for sustainable development that takes into consideration environmental impact as well understanding values and ethics.

Each key stage has an “attainment target” that sets out the knowledge, skills and understanding that pupils of different abilities and maturities are expected to have by the end of each key stage. The attainment target consists of eight level descriptions of increasing difficulty, plus a description for exceptional performance above level 8.

Each level description describes the types and range of performance that pupils working at that level should characteristically demonstrate.

[http://curriculum.qcda.gov.uk/uploads/Art%20and%20design%201999%20programme%20of%20study\\_tcm8-12052.pdf](http://curriculum.qcda.gov.uk/uploads/Art%20and%20design%201999%20programme%20of%20study_tcm8-12052.pdf) (page 38)

## Music

The National Curriculum learning programs for Music divides them into Key Stages in the same manner as the curriculum for Art and Design. Knowledge, skills and understanding in music are developed through the interrelated skills of performing, composing and appraising. The general learning goals for all three stages are:

1. Controlling sounds through singing and playing – performing skills.
2. Creating and developing musical ideas – composing skills.
3. Responding and reviewing – appraising skills
4. Listening, and applying knowledge and understanding.
5. Breadth of study. Breadth of study describes the types of activities that bring together requirements from each of the aspects, the different starting points and size of groups, and the range of music to be experienced, including live and recorded, and from different eras and cultures.

As in the Art and Design curriculum, attainment targets are given for each key stage describing eight levels of achievement plus one for exceptional performance.

[http://curriculum.gcda.gov.uk/uploads/Music%201999%20programme%20of%20study\\_tcm8-12060.pdf](http://curriculum.gcda.gov.uk/uploads/Music%201999%20programme%20of%20study_tcm8-12060.pdf) (page 37)

## Extended overview

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In England, central government overall responsibility for primary and secondary education is part of the Department for Children, Schools and Families (though much responsibility is devolved to local level). Responsibility for higher education falls to the Department for Innovation, Universities and Skills.

The Department for Culture, Media and Sport (DCMS) has four main priorities for developing the relationship between arts and education: ensure that everyone, whatever their background, gets the chance to experience and participate in the arts for the first time, both in school and outside; ensure that everyone has the opportunity to deepen their interest and develop their talent in the arts to the full, to a level that suits them both in school and outside; ensure that our most talented young artists have access to the very best tuition and support they need to fulfill their potential; and promote a skilled workforce in the arts sector, including a world class arts workforce.

DCMS works closely with the Department for Children, Schools and Families, which is responsible for arts education in schools and other educational establishments, to achieve these priorities. DCMS has also developed a number of arts education initiatives, which are delivered by Arts Council England. ACE has education and learning teams at its national office and in each of the nine regional offices, working together and with other partner organizations to develop and implement ACE's policy and strategic initiatives, which in recent years have been directed to children and young people.

In November 2006, ACE published a new strategy for the arts and higher education (HE), Arts, enterprise and excellence: strategy for higher education, developed in consultation with the HE sector and focused on the creative economy and widening participation. Key actions within the strategy include the establishment of high level strategic relations with the Arts and Humanities Research Council and the Higher Education Funding Council for England (HEFCE) and the implementation of significant pilot

projects with clusters of higher education institutions (HEIs). Currently, Arts Council England invests nearly GBP 7 million in regularly funded organizations based in HEIs and another GBP 11.4 million in arts organizations whose work supports HEIs, for example providing teaching expertise, student placements and exhibition and performance opportunities.

Another key organization in higher education is the Higher Education Funding Council for England (HEFCE). In 2008, HEFCE is introducing pathfinder projects through five Lifelong Learning Networks (LLNs) targeted to 14 and 19 years old, an initiative that will enable education institutions and funders of institutions to work together strategically and with greater collaboration to increase progression into post-16 education, creating the conditions for efficient and effective growth in further education (FE) and high education (HE) participation, and improving and increasing learner choice. The LLN that focuses on creative and cultural industries, The Creative Way LLN, aims to help address the skills needs and progression of students through a new "Creative and media diploma".

Under a major program called Creative Partnerships, DCMS has invested GBP 151 million over five years to develop sustained partnerships between schools and the widest possible range of cultural and creative organizations. The aim has been to give young people the opportunity to work with artists and other creative professionals to develop their learning, creative skills, knowledge and critical appreciation. Creative Partnerships was piloted in 16 areas from April 2002 with an initial budget of GBP 40 million. Partnerships are now in place in 36 disadvantaged areas of the country with around 1 100 schools, and has delivered projects to young people or continuing professional development (CPD) to teachers in a further 1 500 schools, disseminating best practice to a further 7 000. To date, Creative Partnerships has worked with 550 000 young people and 50 000 teachers, provided training to more than 32 000 teachers and creative practitioners, and in the process, has employed over 4 500 creative practitioners and cultural organizations. Recent research has shown that, although the impact of the program is largely felt in the education sector, more than 70% of all Creative Partnerships expenditure is on creative practitioners and cultural organizations, amounting to almost GBP 100 million by 2008 since the program began in 2002.

A similar initiative, Creative Youth Partnerships, has been developed in Northern Ireland by the Arts Council in each of the five local education authorities.

Artsmark is a national award that recognizes and rewards schools who show a commitment to the full range of the arts - art and design, music, dance and drama. The award recognizes, promotes and spreads good practice on how to provide the arts in education; gives young people more opportunities to access the arts; and encourages schools, arts organizations and artists to work together. Over the last six years, 3 500 schools have been awarded an Artsmark by Arts Council England.

The Arts Award is the first award scheme to recognize the development of young artists and young arts leaders aged between 11 and 25. The Arts Award celebrates the creative progress made by young people and not just their artistic skill. It encourages young people to develop in their chosen art form, to review the work of others, to make use of arts resources in their communities, to share their skills and to run arts projects with others. It also enables them to explore future options in the arts including training courses and jobs. It was launched in October 2005, following a two-year pilot scheme run by Arts Council England, and is run by the Arts Council and Trinity Guildhall, supported by Canon (UK) Ltd.

Youth Music funds and facilitates music-making for young people up to the age of 18, particularly those living in areas of social and economic need. It is a national charity set up in 1999 with GBP 10 million per annum of National Lottery money. By 2006, Youth Music had reached over one million children and

young people and their funding awards had reached into 98% of Local Education Authority areas in England.

The Music manifesto is a campaign for improvement in music education developed by DCMS and the former Department for Education and Skills in collaboration with a consortium of 60 music organizations, educators, musicians and representatives from the music industry. The Music Manifesto focuses on children and young people and aims to develop music education to ensure they experience a wide range of musical experiences.

The Museum, Libraries and Archives Council deliver several cultural education programs as well, funded by DCMS and the Department for Children, Schools and Families (DCSF). It aims to increase demand from schools for museum and archive education, increase supply of museum and archive education activities, and widen access for teachers to museum and archive education.

The UK Film Council created and invested National Lottery money into First Light movies, a scheme for 7-19 year olds across the UK that aims to foster film culture for young people from all social backgrounds by creating opportunities for them to make short films. Since it was launched in 2001, nearly 12 000 young people have participated in the initiative so far producing over 800 films. In partnership with the Media Trust, the UK Film Council and Skillset, First Light movies produced Mediabox, a new youth initiative funded by the DCSF to help them develop and produce creative media projects, including television, film, radio and online platforms.

National Arts Education Network (NAEN) is a professional development and information sharing network supported by the Scottish Arts Council. Its members - every local authority in Scotland and a number of national organizations - work at a strategic level to develop arts and creativity in formal and informal learning contexts. NAEN provides a platform to highlight current policy development, relevant national and international education, and creative initiatives and share good practice.

The Highland Council received GBP 125 000 from the Scottish government to implement The Highland Promise - to develop cultural access across Scotland's local authorities to promote and encourage greater participation in cultural life. In particular, it was aimed to enable school children to participate in Highland 2007, a celebration of the unique nature of the areas' local culture.

Historic Scotland has appointed an education officer to work in the Highlands and Islands, Moray and Grampian, increasing to five the number of education specialists working to provide resources and activities at the agency's properties throughout Scotland.

Northern Ireland has one of the youngest populations of any region in Europe (under 16s make up 24% of the population) and artists and arts organizations recognize the importance of promoting creativity and cultural understanding through education in schools and non-formal settings. The Arts Council of Northern Ireland has established several initiatives to develop participation in the arts and culture, especially among children and young people. One of these initiatives is The Creative Youth Partnership (CYP) program that has encouraged thousands of children and young people to use their imagination and make the most of their creative potential, working with artists in schools, youth clubs and community groups.

In recent years, the Department of Culture, Arts and Leisure (DCAL) has been promoting a Learning Strategy to harness the work of the many organizations it supports to develop "Cultural Capital" throughout Northern Ireland, to promote creativity, innovation and lifelong The success of the initiative has been reflected in the positive assessment reports produced by the Education and Training Inspectorate of the Department of Education in Northern Ireland.

In late 2007, the government announced, within the launch of the Children's Plan, a proposal that every child would take part in five hours of cultural activities each week through schools curricula. The pilot project will cost GBP 25 million and aims to develop the artistic talents of children and young people in the ten most deprived areas of England, guaranteeing five hours of "high quality" culture every week to help develop their creative skills at school and in their free time. It is projected this scheme will be extended across England in the future; in the meantime it is intended the ten initial areas will bid for a share of the funds. The "five hours of culture per week" initiative has been received with skepticism by the Association of School and College Leaders (ASCL), as it considers it would bring an extra burden to schools, teachers and pupils, given they already have five hours of sport per week, and they need to incorporate the new responsibility for community cohesion activities, leaving little space for the core curriculum. The ASCL has shown concern about the amount of funds available for the scheme, as it would be equivalent to only GBP 15 per pupil per year. (Cultural Policies and Trends in Europe)

## Standards

### Art and Design

#### **Key stage 1: Knowledge, skills and understanding**

Teaching should ensure that investigating and making includes exploring and developing ideas and evaluating and developing work. Knowledge and understanding should inform this process.

#### **Exploring and developing ideas**

1. Pupils should be taught to: a) record from first-hand observation, experience and imagination, and explore ideas b) ask and answer questions about the starting points for their work, and develop their ideas.

#### **Investigating and making art, craft and design**

2. Pupils should be taught to: a) investigate the possibilities of a range of materials and processes b) try out tools and techniques and apply these to materials and processes, including drawing c) represent observations, ideas and feelings, and design and make images and artifacts.

#### **Evaluating and developing work**

3. Pupils should be taught to:

- a) Review what they and others have done and say what they think and feel about it
- b) Identify what they might change in their current work or develop in their future work.

#### **Knowledge and understanding**

4. Pupils should be taught about: a) visual and tactile elements, including color, pattern and texture, line and tone, shape, form and space b) materials and processes used in making art, craft and design c) differences and similarities in the work of artists, craftspeople and designers in different times and cultures [for example, sculptors, photographers, architects, textile designers].

#### **Breadth of study**

5. During the key stage, pupils should be taught the knowledge, skills and understanding through: a) exploring a range of starting points for practical work [for example, themselves, their experiences,

stories, natural and made objects and the local environment] b) working on their own, and collaborating with others, on projects in two and three dimensions and on different scales c) using a range of materials and processes [for example, painting, collage, print making, digital media, textiles, sculpture] d) investigating different kinds of art, craft and design [for example, in the locality, in original and reproduction form, during visits to museums, galleries and sites, on the internet].

### **Key stage 2: Knowledge, skills and understanding**

Teaching should ensure that investigating and making includes exploring and developing ideas and evaluating and developing work. Knowledge and understanding should inform this process.

#### **Exploring and developing ideas**

1. Pupils should be taught to: a) record from experience and imagination, to select and record from first-hand observation and to explore ideas for different purposes b) question and make thoughtful observations about starting points and select ideas to use in their work c) collect visual and other information [for example, images, materials] to help them develop their ideas, including using a sketchbook.

#### **Investigating and making art, craft and design**

2. Pupils should be taught to: a) investigate and combine visual and tactile qualities of materials and processes and to match these qualities to the purpose of the work b) apply their experience of materials and processes, including drawing, developing their control of tools and techniques c) use a variety of methods and approaches to communicate observations, ideas and feelings, and to design and make images and artifacts.

#### **Evaluating and developing work**

3. Pupils should be taught to: a) compare ideas, methods and approaches in their own and others' work and say what they think and feel about them b) adapt their work according to their views and describe how they might develop it further.

#### **Knowledge and understanding**

4. Pupils should be taught about: a) visual and tactile elements, including color, pattern and texture, line and tone, shape, form and space, and how these elements can be combined and organized for different purposes b) materials and processes used in art, craft and design and how these can be matched to ideas and intentions c) the roles and purposes of artists, craftspeople and designers working in different times and cultures [for example, Western Europe and the wider world]

#### **Breadth of study**

5. During the key stage, pupils should be taught the Knowledge, skills and understanding through: a) exploring a range of starting points for practical work [for example, themselves, their experiences, images, stories, drama, music, natural and made objects and environments] b) working on their own, and collaborating with others, on projects in two and three dimensions and on different scales c) using a range of materials and processes, including ICT [for example, painting, collage, print making, digital media, textiles, sculpture] d) investigating art, craft and design in the locality and in a variety of genres, styles and traditions [for example, in original and reproduction form, during visits to museums, galleries and sites, on the internet]

### **Key stage 3**

#### **Knowledge, skills and understanding**

Teaching should ensure that investigating and making includes exploring and developing ideas and evaluating and developing work. Knowledge and understanding should inform this process.

#### **Exploring and developing ideas**

1. Pupils should be taught to: a) record and analyze first-hand observations, to select from experience and imagination and to explore ideas for different purposes and audiences b) discuss and question



critically, and select from a range of visual and other information [for example, exhibitions, interviews with practitioners, CD-ROMs] to help them develop ideas for independent work c) organize and present this information in different ways, including using a sketchbook.

### **Investigating and making art, craft and design**

2. Pupils should be taught to: a) investigate, combine and manipulate materials and images, taking account of purpose and audience b) apply and extend their experience of a range of materials and processes, including drawing, refining their control of tools and techniques c) experiment with and select methods and approaches, synthesize observations, ideas and feelings, and design and make images and artifacts.

### **Evaluating and developing work**

3. Pupils should be taught to: a) analyze and evaluate their own and others' work, express opinions and make reasoned judgments b) adapt and refine their work and plan and develop this further, in the light of their own and others' evaluations.

### **Knowledge and understanding**

4. Pupils should be taught about: a) the visual and tactile qualities of materials and processes and how these can be manipulated and matched to ideas, purposes and audiences b) codes and conventions and how these are used to represent ideas, beliefs, and values in works of art, craft and design c) continuity and change in the purposes and audiences of artists, craftspeople and designers from Western Europe and the wider world [for example, differences in the roles and functions of art in contemporary life, medieval, Renaissance and post-Renaissance periods in Western Europe, and in different cultures such as Aboriginal, African, Islamic and Native American].

### **Breadth of study**

5. During the key stage, pupils should be taught the Knowledge, skills and understanding through: a) exploring a range of starting points for practical work including themselves, their experiences and natural and made objects and environments b) working on their own, and collaborating with others, on projects in two and three dimensions and on different scales c) using a range of materials and processes, including ICT [for example, painting, collage, print making, digital media, textiles, sculpture] d) investigating art, craft and design in the locality, in a variety of genres, styles and traditions, and from a range of historical, social and cultural contexts [for example, in original and reproduction form, during visits to museums, galleries and sites, on the internet].

## **Music**

### **Key stage 1**

#### **Knowledge, skills and understanding**

Teaching should ensure that listening, and applying knowledge and understanding, are developed through the interrelated skills of performing, composing and appraising.

#### **Controlling sounds through singing and playing – performing skills**

1. Pupils should be taught how to: a) use their voices expressively by singing songs and speaking chants and rhymes b) play tuned and untuned instruments c) rehearse and perform with others [for example, starting and finishing together, keeping to a steady pulse].

#### **Creating and developing musical ideas – composing skills**

2. Pupils should be taught how to: a) create musical patterns b) explore, choose and organize sounds and musical ideas.

### **Responding and reviewing – appraising skills**

3. Pupils should be taught how to: a) explore and express their ideas and feelings about music using movement, dance and expressive and musical language b) make improvements to their own work.

### **Listening, and applying knowledge and understanding**

4. Pupils should be taught: a) to listen with concentration and to internalize and recall sounds with increasing aural memory b) how the combined musical elements of pitch, duration, dynamics, tempo, timbre, texture and silence can be organized and used expressively within simple structures [for example, beginning, middle, end]

c) How sounds can be made in different ways [for example, vocalizing, clapping, by musical instruments, in the environment] and described using given and invented signs and symbols d) how music is used for particular purposes [for example, for dance, as a lullaby].

### **Breadth of study**

5. During the key stage, pupils should be taught the Knowledge, skills and understanding through: a) a range of musical activities that integrate performing, composing and appraising b) responding to a range of musical and non-musical starting points c) working on their own, in groups of different sizes and as a class d) a range of live and recorded music from different times and cultures.

## **Key stage 2**

### **Knowledge, skills and understanding**

Teaching should ensure that listening, and applying knowledge and understanding, are developed through the interrelated skills of performing, composing and appraising.

### **Controlling sounds through singing and playing – performing skills**

1. Pupils should be taught how to: a) sing songs, in unison and two parts, with clear diction, control of pitch, a sense of phrase and musical expression b) play tuned and untuned instruments with control and rhythmic accuracy c) practice, rehearse and present performances with an awareness of the audience.

### **Creating and developing musical ideas – composing skills**

2. Pupils should be taught how to: a) improvise, developing rhythmic and melodic material when performing b) explore, choose, combine and organize musical ideas within musical structures.

### **Responding and reviewing – appraising skills**

3. Pupils should be taught how to: a) analyze and compare sounds b) explore and explain their own ideas and feelings about music using movement, dance, expressive language and musical vocabulary c) improve their own and others' work in relation to its intended effect.

### **Listening, and applying knowledge and understanding**

4. Pupils should be taught: a) to listen with attention to detail and to internalize and recall sounds with increasing aural memory b) how the combined musical elements of pitch, duration, dynamics, tempo, timbre, texture and silence can be organized within musical structures [for example, ostinato] and used to communicate different moods and effects c) how music is produced in different ways [for example, through the use of different resources, including ICT] and described through relevant established and invented notations d) how time and place can influence the way music is created, performed and heard [for example, the effect of occasion and venue]

### **Breadth of study**

5. During the key stage, pupils should be taught the Knowledge, skills and understanding through: a) a range of musical activities that integrate performing, composing and appraising b) responding to a range of musical and non-musical starting points c) working on their own, in groups of different sizes and as a

class d) using ICT to capture, change and combine sounds e) a range of live and recorded music from different times and cultures [for example, from the British Isles, from classical, folk and popular genres, by well-known composers and performers].

### **Key stage 3**

#### **Knowledge, skills and understanding**

Teaching should ensure that listening, and applying knowledge and understanding, are developed through the interrelated skills of performing, composing and appraising.

#### **Controlling sounds through singing and playing – performing skills**

1. Pupils should be taught how to: a) sing unison and part songs developing vocal techniques and musical expression b) perform with increasing control of instrument-specific techniques c) practice, rehearse and perform with awareness of different parts, the roles and contribution of the different members of the group, and the audience and venue.

#### **Creating and developing musical ideas – composing skills**

2. Pupils should be taught how to: a) improvise, exploring and developing musical ideas when performing b) produce, develop and extend musical ideas, selecting and combining resources within musical structures and given genres, styles and traditions.

#### **Responding and reviewing – appraising skills**

3. Pupils should be taught how to: a) analyze, evaluate and compare pieces of music b) communicate ideas and feelings about music using expressive language and musical vocabulary to justify their own opinions c) adapt their own musical ideas and refine and improve their own and others' work.

#### **Listening, and applying knowledge and understanding**

4. Pupils should be taught to: a) listen with discrimination and to internalize and recall sounds b) identify the expressive use of musical elements, devices, tonalities and structures c) identify the resources, conventions, processes and procedures, including use of ICT, staff notation and other relevant notations, used in selected musical genres, styles and traditions d) identify the contextual influences that affect the way music is created, performed and heard [for example, intention, use, venue, occasion, development of resources, impact of ICT, the cultural environment and the contribution of individuals].

#### **Breadth of study**

5. During the key stage, pupils should be taught the Knowledge, skills and understanding through: a) a range of musical activities that integrate performing, composing and appraising b) responding to a range of musical and non-musical starting points c) working on their own, in groups of different sizes and as a class d) using ICT to create, manipulate and refine sounds e) a range of live and recorded music from different times and cultures including music from the British Isles, the 'Western classical' tradition, folk, jazz and popular genres, and by well-known composers and performers.

### **Links**

National Curriculum for England, Primary Curriculum

<http://curriculum.qcda.gov.uk/key-stages-1-and-2/index.aspx>

National Curriculum for England, Secondary Curriculum

<http://curriculum.qcda.gov.uk/key-stages-3-and-4/index.aspx>

Art & Design, National Curriculum for England Key Stages 1 -3

[http://curriculum.qcda.gov.uk/uploads/Art%20and%20design%201999%20programme%20of%20study\\_tcm8-12052.pdf](http://curriculum.qcda.gov.uk/uploads/Art%20and%20design%201999%20programme%20of%20study_tcm8-12052.pdf)

Music, National Curriculum for England Key Stages 1

[http://curriculum.qcda.gov.uk/uploads/Music%201999%20programme%20of%20study\\_tcm8-12060.pdf](http://curriculum.qcda.gov.uk/uploads/Music%201999%20programme%20of%20study_tcm8-12060.pdf)

Art & Design, National Curriculum for England Key Stages 3

[http://curriculum.qcda.gov.uk/uploads/QCA-07-3328-p\\_ArtDesign3\\_tcm8-395.pdf](http://curriculum.qcda.gov.uk/uploads/QCA-07-3328-p_ArtDesign3_tcm8-395.pdf)

The Arts Council England Strategy

[http://www.artscouncil.org.uk/documents/publications/cypstrategy\\_phpfp6sGO.pdf](http://www.artscouncil.org.uk/documents/publications/cypstrategy_phpfp6sGO.pdf)

Arts, enterprise and excellence: strategy for higher education

[http://www.artscouncil.org.uk/media/uploads/documents/publications/artsenterpriseexcellence\\_phpT0mNbm.pdf](http://www.artscouncil.org.uk/media/uploads/documents/publications/artsenterpriseexcellence_phpT0mNbm.pdf)

The Creative Way

<http://www.creativeway.org.uk/>

Creative Partnership

<http://www.creative-partnerships.com>

Artsmark Award

<http://www.artsmark.org.uk>

The Arts Award

<http://www.artsaward.org.uk>

Youth Music

<http://www.youthmusic.org.uk/>

Music Manifesto

<http://www.musicmanifesto.co.uk/>

The Museum, Libraries and Archives Council

<http://www.mla.gov.uk/programmes/education>

Education and Training Inspectorate of the Department of Education in Northern Ireland.

[http://www.dcalni.gov.uk/index/arts\\_and\\_creativity.htm](http://www.dcalni.gov.uk/index/arts_and_creativity.htm)

Eurydice Study of Arts and Cultural Education at School in Europe

[http://eacea.ec.europa.eu/education/eurydice/documents/thematic\\_reports/113EN.pdf](http://eacea.ec.europa.eu/education/eurydice/documents/thematic_reports/113EN.pdf)

# Venezuela

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Disciplines Addressed

Music (El Sistema)

Latest Curriculum Drafted

2008

Original Language of Online Standards

N/A

Venezuela is internationally recognized for its extraordinary achievements in music education. “El Sistema” is a publicly financed national program of over 125 youth orchestras and instrumental training programs. Oriented toward the playing and appreciation of classical music, El Sistema serves the neediest population of children 90% of whom come from very poor socio-economic backgrounds.

This highly successful system of music education does not have a published set of standards. An excellent review of El Sistema and the challenges it poses to music education in the U.S. was written by an American music teacher, Eric Booth: “El Sistema’s Open Secrets”. [http://www.laphil.com/pdfs/education/essay\\_eric\\_booth.pdf](http://www.laphil.com/pdfs/education/essay_eric_booth.pdf)

El Sistema’s founder, Dr. José Abreu speaks about the orchestra and learning methods in utopian terms as an ideal community, “a high-functioning community that undertakes and succeeds in enormous challenges, that honors all its individual members, that is interdependent, focused and fun, inculcates the habits of mind and heart and beliefs about who is and what a group can do.”

Eric Booth’s essay presents his conviction that one element is essential to the success of this program: *the experience of beauty*. China is the only country within this curricular survey that uses the word “beauty” – and that is in the context of appreciating natural beauty.

## Extended overview

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Venezuela’s art education is most well known for El Sistema, a publicly financed voluntary sector music education program in Venezuela, originally called Social Action for Music. Its official name is Fundación del Estado para el Sistema Nacional de las Orquestas Juveniles e Infantiles de Venezuela, (Fesnojiv), and sometimes translated to English as “National Network of Youth and Children’s Orchestras of Venezuela”). El Sistema is a state foundation which watches over Venezuela’s 125 youth orchestras and the instrumental training programs which make them possible. El Sistema has 30 symphony orchestras, but its greatest achievement is the 250,000 children who attend its music schools around the country, 90 percent of them from poor socio-economic backgrounds. ([http://en.wikipedia.org/wiki/El\\_Sistema](http://en.wikipedia.org/wiki/El_Sistema))

Other than El Sistema, it is difficult to find information on other arts education curricula (especially in English), though there may be useful information in the links section.

## Links

### El Sistema

<http://elsistemausa.org/el-sistema/venezuela/>

### Venezuela's Investment In Culture and the Arts Document:

<http://venezuela-us.org/documentos/venezuelasinvestmentcultureandart.pdf>

### "El Sistema's Open Secrets" article by Eric Booth

[http://www.laphil.com/pdfs/education/essay\\_eric\\_booth.pdf](http://www.laphil.com/pdfs/education/essay_eric_booth.pdf)

### Information and media on El Sistema on the TED website.

<http://www.ted.com/search?q=el+sistema>

### Ministry of Education:

<http://www.me.gob.ve/>